

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1256.  
[New Issue.]

SATURDAY, MAY 30, 1896.

PRICE 3d.  
[Registered as a Newspaper.]

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JOHN EDWARD LLOYD, M.A.,  
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## LITERATURE.

## THE LIVES OF TWO NATURALISTS.

*Life, Letters, and Works of Louis Agassiz.* By Jules Marcou. In 2 vols. (Macmillans.)

*The Life and Letters of George John Romanes.* Written and edited by his Wife. (Longmans.)

LOUIS AGASSIZ, the celebrated Swiss naturalist, died in 1873. His *Life* has already been written in two volumes by his wife, a gifted and devoted American lady, to whom Agassiz owed the comparative peace and prosperity in which his days were ended. I have never seen this book; but Mr. Marcou tells us, and I can well believe him, that as a biography it is not satisfactory, being more of a eulogy than a faithful picture of one who had very serious faults, and who was all the more interesting because of his faults. The work had all to be done over again, and Mr. Marcou was well qualified to do it, having enjoyed the friendship and confidence of Agassiz during nearly thirty years, besides being associated with his scientific labours. The new *Life* goes too much into petty detail, and sometimes shows traces of strong prejudice, particularly where English things are concerned; but it certainly succeeds in conveying a very vivid impression of a very remarkable personality.

As a naturalist, Agassiz belonged to the school of Cuvier and Humboldt, Sedgwick and Owen. He was great in observation, description, classification; a hero of lecture rooms, museums, and exploring expeditions; not a thinker or, except in his youth, a theorist, and therefore very prone to fall back on traditional or theological views. His hostility to Darwinism is well known, and has been very uncharitably attributed to time-serving religious hypocrisy. But his position at Harvard was quite secure when the new views about the origin of species appeared, and those views were accepted without apparently any loss of popularity by many of the younger American naturalists. There can be no doubt that he sincerely believed in the doctrine of fixed types, inherited from Cuvier, and naturally much more congenial to the French intellect—Agassiz was thoroughly French—than the doctrine of evolution. Mr. Marcou, himself a strong anti-transformist, seems to think that temperament has a good deal to do with the bent of belief in this respect.

"Naturalists," he says, "may be divided into two categories: those who are philosophical naturalists, and those who are, above all, guided by well-observed facts. Philosophers are all

dreamers and isolate themselves as much as they can not only from society, but even from companionship with their fellow-workers" (vol. ii., p. 112).

And he proceeds to give several instances of such self-isolation, including, among others, Darwin and Wallace. The second class of naturalists are "anything but hermits"; they are always observing and comparing notes; they do not dream, or only just a little occasionally; they do not theorise beyond the warrant of facts; "all true and solid progress is due to" them; they alone furnish the facts about which the philosophers theorise. What induced the social naturalists to collect facts, or how the world ever came to understand such notions as "fact" and "theory" without the help of the solitary dreaming philosophers—these are questions that do not seem to interest Mr. Marcou: indeed, to ask them he should be a philosopher, which he is not. Nay, so careless is he of the most ordinary self-consistency as to mention Cuvier at the very head of his social naturalists, although he himself tells us not long afterwards (ii., p. 232) that Cuvier, unlike Agassiz, "took care to screen himself, and preferred the solitude of his laboratory and library." He also praises Cuvier for his honesty, and for having "too high an idea of his priesthood in natural history not to protest against the acceptance of theories not fully sustained by facts patiently accumulated" (ii., p. 112). Yet, on a subsequent occasion, he very frankly informs us that Cuvier

"failed completely in trying to maintain the question [*sic*] of the universal deluge, and the biblical genesis, notwithstanding many contradictory facts well known to him, and which [*sic*] he systematically ignored; as witness his celebrated command to his assistant Laurillard, to throw out of the laboratory window the skeleton of the fossil man of Lahr, found in the loess by Ami Boué, saying: 'Cela vient d'un cimetière'" (ii., p. 229).

Perhaps it is because they are only the laymen of natural history that evolutionists do not burke adverse evidence in this fashion.

One would like to know in which of his two classes Mr. Marcou places Jean de Charpentier, the true author of the glacial theory. He certainly seems to appreciate at his true value that great discoverer—a much greater man, as it seems to me, than Agassiz—and he has put together a number of facts about him and his services to science that deserve to be more widely known. For rarely, indeed, has any *savant* been treated with such unjust neglect by his contemporaries and by posterity as this modest geologist. The name of Jean de Charpentier does not occur in Chambers' *Cyclopædia*, nor in the *Grande Encyclopédie*, nor in the *Biographie Générale*. Although he was a German, the last edition of the *Conversations-Lexicon* only gives him nine lines, in which the glacial theory is not mentioned. This is really a European scandal, and I am glad that Mr. Marcou's book gives me an opportunity for calling attention to it. The facts, as it relates them, are these.

A mountaineer named Perraudin "told Charpentier, so far back as 1815, that the large boulders perched on the sides of the

Alpine valleys were carried and left there by glaciers." At the time Charpentier refused to believe it, but was convinced by the arguments of his friend, the civil engineer Venetz, fourteen years later. Having the scientific training which Venetz wanted, he was able to place the theory on a solid basis, by collecting and classifying "all the material proofs, such as the moraines, the *roches moutonnées polies et striées*, the *cailloux striés*, the *boue glaciaire*," &c., so that, in Mr. Marcou's words, "to Charpentier is due the glacial doctrine and the glacial theory" (vol. i., pp. 74, 75). During a visit to Charpentier at his house near Bex, Agassiz was in his turn converted to the new theory, and soon generalised it into the doctrine of a glacial period or "ice-age," during which cold was supposed to have "prevailed all over the world" (p. 85). But to say nothing of the share claimed by his friend Schimper—who is acknowledged to have first used the word "Eiszeit"—the theory as propounded by Agassiz involved so much falsity that only a moderate amount of credit can be given him for it. His theory, as enunciated in an address delivered at Neuchâtel in 1837, consisted of the following suppositions: that the earth in the course of its history has been subject to periodically recurring fits of cold intense enough to cover the whole globe with a thick cap of ice; that this cold led to the total destruction of the living species at that time existing, and prepared the way for a fresh creation; that at the close of the last ice-age the chain of the Alps was thrown up by a violent catastrophe resulting in the disruption of the ice-cap, and the formation of what may be called false glaciers, down which masses of rock rolled to the places they still occupy. "It is not surprising," observes Mr. Marcou, "that Charpentier shook his head, and was sorry to see his glacial theory used as a vehicle for such biological dreams and fantastic explanations of the 'rôle' played by the upheaval of the Alps" (vol. i., p. 110). It is quite clear that Agassiz caught at the idea of an ice-age as a convenient explanation of those entirely fictitious clearances of life from the earth which he blindly accepted from his master Cuvier. It is, then, rather strange that Mr. Marcou should speak of the question of an ice-age as having been afterwards "settled according to the views of Agassiz"; although not at all surprising that the latter, with characteristic boastfulness, should exalt his own share in the discovery at the expense of Charpentier, whose part, he wrote in 1868, "*se réduit à avoir démontré la grande extension du glacier du Rhône*" (p. 211). This is a case in which, as Pindar says, the first finder has done all. When it was once admitted that erratic blocks could be transported from the Alps to the summit of the Jura by a glacier, and when all the evidences of glacial action had been scientifically co-ordinated, the extension of the theory followed of itself.

The hasty and discourteous manner in which Agassiz pushed on the publication of his own views, without waiting for the appearance of Charpentier's essay on the same subject, led to a breach between the two—one among the series of quarrels that

characterised the relations of this very social naturalist with nearly every man of science whom he co-operated with. Sometimes the fault was theirs and sometimes his; but, be the cause what it may, he managed to be always in hot water. He habitually left his numerous assistants unpaid, and he seems to have appropriated their labours without due acknowledgment. One of them, Desor, the evil genius of his life, retaliated in kind by plundering Agassiz both of his money and of his discoveries (vol. i., p. 299). This terrible secretary followed him to America, and was at last only got rid of through the intervention of Mr. Marcou, to whom the great naturalist confided his grievances, "crying and sobbing like a child" (vol. ii., p. 9).

Amid all these petty and virulent squabbles, it is satisfactory to find a full and frank acknowledgment of the service done to the glacial theory by our own Tyndall. "It was reserved for him, the great pupil and successor of Faraday," after the failure of all previous attempts,

"to explain fully the origin of glaciers, the pressure theory, regelation, crystallisation and internal liquefaction, the veined structure; in fact, all the internal mechanism of glaciers. The principles set forth in Tyndall's *Glaciers of the Alps* come next to the great discoveries of Venetz and De Charpentier, and to Agassiz's *Ice-age* (vol. i., p. 205)—

with, one may add, the great advantage over the latter of being entirely true.

The life of Romanes, prosperous, respectable, unruffled, and happy in everything except its brief duration, presents a marked contrast to the turbulent career of Agassiz. But perhaps for that very reason it is devoid of interest. Letters about the nervous system of the Medusae, Pangenesis, and Weismannism, interlarded with other letters containing descriptions of domestic felicity, lists of distinguished names, and compliments paid by their owners to Romanes, do not make up a very appetising or nutritious literary sandwich. Probably nothing that Romanes published during his lifetime has attracted such attention as the little posthumous volume called *Thoughts on Religion*; and the present *Life* will be valued by many only for the few supplementary notices throwing light on the history of his religious opinions. A very religious education, combined with the impression made by the death of a very dear friend, and with continuous home influences, prepared a very sensitive surface on which the atmosphere of Oxford—such an Oxford as Mr. Hardy has recently laid open to us—acted freely during the last years of this amiable naturalist's life. Yet it does not appear that Romanes would ever have sacrificed Darwinism to Anglican Christianity had he believed the two to be incompatible. To one who fancies that they are compatible any belief is possible, and his final creed must be a matter of accident. Some light is thrown on the mental constitution of this not very authoritative convert by the incidental notice that "Mr. Lecky's works were among the very few historical books which he read with any real pleasure" (p. 285). One would have thought that a taste for Mr. Lecky's works was impossible

without a taste for history in general; but the important thing is the revelation of historical incompetence on the part of one whose last years were largely occupied with the solution of that great historical problem, the origin of Christianity.

ALFRED W. BENN.

*Shakspeare and his Predecessors.* By Frederick S. Boas. (John Murray.)

It demands some boldness in the present day to add to "the ever-increasing mass of Shaksperian literature"; and it requires no little ability, and at least an equal endowment of common sense, to justify the boldness. The best praise that can be given to Mr. Boas is that, in spite of the flaws and errors of judgment inevitable in such a work as his, he has justified his own choice. He attempts, in the first place, to find a vacant place, as it were, for his book, and pleads that there is "no English work dealing in some detail with all the dramatist's writings in their approximate chronological order." This is true, but not in the sense which alone would make it important. For, firstly, Mr. Boas's own method is only approximately chronological. Thus, the Sonnets are discussed before the earliest of the dramas, and the three Roman plays are grouped after the great tragedies, though, of course, "Julius Caesar" precedes them. And, secondly, the chronological method has been applied to Shakspeare over and over again, and pretty nearly all that it can yield, at least for our time, has been extracted. It would have been marvellous had the fact been otherwise; for Shakspeare is not only the greatest name in English literature, he is also the greatest example of development. Tennyson perhaps comes next in respect of the interest to be derived from the chronological method; and even Tennyson is next only after a long interval. Thus, Mr. Boas's book stands alone in English, not as dealing with Shakspeare on any new plan, but only, in the strictest sense of his own words, as dealing in some detail with *all* Shakspeare's works in their approximate chronological order. The merit of Mr. Boas lies not in freshness of design, but rather in the able marshalling of evidence, in the gift of clear analysis, and in sanity of judgment.

All critics handling well-worn themes are tempted to paradox in pursuit of a spurious originality. Mr. Boas never falls into this mistake, and rarely into the cognate error of pressing too far minute or doubtful points. Sometimes, but not frequently, he shows an undue respect for merely conventional judgments. It is rather to his credit that little of what he tells us is absolutely new; for if it were, the probability is that it would not be true. "No man," he says of Shakspeare himself, "was ever less at pains to be original in the ordinary sense." Mr. Boas, too, has been at no pains to be original. With clear good sense, he has perceived that his best service will be rendered by an intelligent handling of the old materials of criticism, but still more of the plays themselves. Using above all the works of Shakspeare to interpret Shakspeare, Mr. Boas has pro-

duced what is within its own limits one of the best guides to the meaning of the great dramatist. His book may be read always with interest, generally with agreement, and not without profit even where the reader may differ from him. For the young student especially his guidance will be valuable. There are many intelligent readers who at first find it difficult to grasp the meaning of a Shaksperian play as a whole. For them Mr. Boas's method is excellent. Each drama in turn is subjected to analysis; and the admirable grouping of the principal points of itself goes far towards clearing away difficulties.

Nor is this by any means the only, though perhaps it is the greatest, merit of Mr. Boas's book. It gives evidence everywhere of thought and culture. Though he never wanders from his subject, and seems, indeed, to exercise a severe self-restraint, the author occasionally suggests interesting comparisons. Such, for example, is the comparison of Henry V. before Agincourt with Barbour's Bruce. Occasionally, again, he sheds light by bringing into connexion parts of Shakspeare's own works at first sight widely separated. His comparison of the characters of Cleopatra and Falstaff is really illuminative. And, again, his remarks on the influence of local conditions upon Shakspeare are worthy of attention:

"It is," he says, "in some degree misleading to speak of Shakspeare, as is almost uniformly done, as a pure product of the Renaissance era. Stratford and its neighbourhood were, as has been shown, singularly eloquent of the English medieval spirit, of its religion, its land system, its municipal organisation, its drama. Prominent among the characteristics of that spirit were an ingrained conviction of the difference between social classes, a keen sense of the power attaching to the possession of land, a jealous desire of local influence and prestige, a reverence for custom, prescription, and law. These are the very qualities in Shakspeare which excite surprise, and they may be fairly put down in part to inherited tendencies and early associations."

These sentences will express a view which is not indeed novel, but which still needs to be insisted upon. The fault against which Mr. Boas is arguing here is that of failing to take a sufficiently wide and intelligent view of Shakspeare's relations to his time. A little farther on he dismisses with the contempt it deserves the "venerable prejudice" which refuses to treat him as historical at all, and views him rather, uncritically and absurdly, as "a stupendous phenomenon, to be accepted with awe and thanksgiving."

But Mr. Boas himself, it must be added, has not quite the courage of his opinions. Elsewhere, in a comparison between Greene and Shakspeare, he whispers, as it were with bated breath, that Shakspeare "can never be strictly called democratic." Neither strictly nor loosely can Shakspeare be called democratic. He knew human nature high and low, he could "feel what wretches feel," he could imagine the pang of the crushed beetle as well as that of the dying giant. But for the mob as *ruling* he had nothing but contempt. His multitude is always a mob, a "many-headed beast," a "rascal multitude." This deep-



rooted opinion caused him, as Mr. Boas himself points out, to misinterpret Roman history, and to ascribe to the organised and temperate Roman plebs of the time of Coriolanus the attributes of a disorderly Elizabethan crowd. Shakspeare's recognition of the human qualities of individual members of the mob is not to the point, and in no way modifies his absolute denial to them of the qualities of government. He is not only not strictly democratic, but is most strictly and emphatically aristocratic. This seems to be Mr. Boas's own view; and his cautious phrase can hardly be more than a concession, probably unconscious, to the feelings of a time when the "rascal multitude" has come to be supreme. It would have been better and more convincing to point out that the forces acting upon Shakspeare were local and temporary, as well as permanent and universal forces, and that, therefore, his opinions upon government might not have been the same in the nineteenth century as they were in the sixteenth.

Mr. Boas is generally independent and penetrating, as well as sober in judgment. Occasionally, however, he is led to questionable conclusions from a desire to make Shakspeare conform to a preconceived ideal of what he ought to be, rather than from single-minded attention to what he is. This is a fault that few Shaksperian critics have avoided. Shakspeare is so great that there is a strong temptation to represent him as perfect: he has so many qualities that the first impulse is to ascribe to him all. Generally, therefore, the negative or fault-finding part of Shaksperian criticism is either neglected or done perfunctorily. As a rule, Mr. Boas is free from blame on this score. His remarks on Shakspeare's plots are almost always good. He points out the subtle merits of many of them, but he is fully conscious of the defects of others. Indeed, it may be questioned whether he does not once or twice exaggerate the defects inherent in romantic drama—as, for example, in his remarks on the long space of time covered by "Antony and Cleopatra." But, on the other hand, he is several times tempted, by a worship of genius which is far more a merit than a fault, to ascribe to Shakspeare virtues he does not possess, or to exaggerate those that are really his. This is especially the case in what he says about Shakspeare's handling of national character. Thus he treats "King Lear" as a play illustrative of the "uncontrollable and wayward passion," of the Celtic race; and he tells us that in "Macbeth" Shakspeare "pierced into the very heart of Highland romance." But is this true? Had Shakspeare the slightest desire to illustrate any particular characteristics of the Celtic race, or to penetrate to the heart of Highland romance? The evidence for the view is flimsy, and it seems to be negated by the whole drift of Shakspeare's work. Human nature, embodied in this or that man or woman, is his subject-matter, not types or races. We may recognise Iago as an Italian; we may, if we please, call Lear's impulsiveness a Celtic trait; but we shall do well not to push this view too far. Othello, though he is evidently of Southern

race, is not a study of Moorish character, for the sufficient reason that Shakspeare had not the means to make him so; and even Shakspeare could not make bricks without straw. If we view Macbeth as an embodiment of the imaginative nature of the Celt, must we consider Macbeth's creator a Celt too, seeing he had sufficient imagination to draw the character? The theory which makes imagination a specially Celtic trait has to account for the fact that not only the mixed English but the pure Teutonic Germans have produced greater poetry than any Celtic race. But, further, if these plays are illustrations of the Celtic nature, they must be so throughout. Is the iron will of Lady Macbeth a Celtic attribute? Is the harsh, repulsive cruelty of Goneril a Celtic vice? Is there anything in the least Celtic in the "stubborn taciturnity" of Cordelia herself? When Mr. Boas can only say of Kent—a Teuton if ever there was one—that he is "not without his share of Celtic impetuosity," we feel how weak his case is. Of Paulina, in "A Winter's Tale," he remarks, "Were she not warranted a Sicilian, we should take her to be a kinswoman of Kent in 'King Lear.'" Just so; and we should take both of them to be Teutonic English, for the simple reason that their creator "cared for none of these things." In "Macbeth,"

"the desolate storm-swept heaths, where the evil powers of earth and sky may fittingly meet and greet in hideous carnival; the lonely castles, where passions of primeval intensity find their natural home, and where, at dead of night, murder may stealthily move to its design; the eerie atmosphere, where the hoarse croak of the raven and the scream of the owl, the fatal bellman, foretell the impending doom, and where the wraith of the victim stalks to the head of the board in the assassin's banquet hall"—

these things are steeped, not "in the peculiar genius of Celtic Scotland," but in the colours of human passion. The wraiths and portents and the eerie atmosphere are not confined to the so-called Celtic plays alone. A wraith drives, or seeks to drive, the Dane Hamlet on to action; a wraith makes cold the blood of the Roman Brutus before Philippi; a series of wraiths sap the courage of the English Richard before Bosworth. There are always differences in the setting; but who can believe that there is anything peculiarly Celtic in the lonely castle and the shriek of the owl?

There is more justification in speaking of the Italian atmosphere of "Romeo and Juliet" and of the local colour of the "Merchant of Venice." But even here caution is necessary. To say that in Italy alone "amorous passion shot up with lightning swiftness into fever heat" is to forget the world in which Shakspeare lived. There is something of Italian vividness and suddenness in the whole Renaissance. "The reality of love at first sight," says Mr. Boas himself, "is an axiom in the Shaksperian drama"; and he well knows who was the "dead shepherd" whose saw was, "Who ever loved that loved not at first sight?" We have to remember this axiom, and the intensity characteristic

of the age, in order to understand many of the changes, apparently without adequate motive, which occur in Shakspeare's plays. Mr. Boas analyses Gloucester's wooing of Anne, and pronounces it a masterpiece. It is a stumbling-block to many readers; and, whether it is a masterpiece or not, the conclusion would have seemed impossible except in a society to which the sudden growth of passion was as familiar as it is in Italy. The truth is, Shakspeare shows a sovereign indifference to what he considered mere details. That he could, and on occasion did, distinguish between the Celt and the Saxon, between the Jew or the Italian and the Englishman, is certain. But that he was specially careful on these points, and, above all, that he ever attempted to found a great tragedy on racial character, is exceedingly doubtful. His mingling of the stately Romans whom he took from the pages of Plutarch with the commons of his own time and country is a striking illustration of his indifference; and Mr. Boas's clear perception of this incongruity ought to have suggested caution in his judgment elsewhere. Perhaps the most valuable work that still remains possible to the Shaksperian critic is to clear away the lumber of ill-considered and mistaken praise. Unfortunately it is purely negative, and therefore unattractive work. But just as Malone covered with a coat of white the painted bust at Stratford, so, since the Shaksperian revival, the critics have been engaged in smoothing his literary features down to their conception of perfect beauty. But if ever literary figure could afford to be painted exactly as he was, with all his scars and wrinkles, Shakspeare can; and as surely as the face of Cromwell found redemption in the "valour and policy and public care written in all its princely lines," so surely will the plain truth about Shakspeare, revealing as it will supreme intellect and supreme imagination, most exalt him.

There are many other points on which it would be interesting to join issue with Mr. Boas, but the bare mention of a few must suffice. He seems to me to underrate the play of "King John," certainly one of the best, and perhaps the very greatest (except "Henry IV."), of the English historical plays. He misses a pretty obvious point in connexion with "Henry V.," when he ascribes to the King's personal charm the subsidy voted by the prelates. The opening scene very broadly hints that the primary object of their unprecedented liberality is to divert his attention from the Church. The argument on Falstaff's courage is an instance of a true conclusion based on premises doubtfully connected with it. Shakspeare, we may admit, did not intend to represent Falstaff as an absolute coward. But the plea that "Henry has no hesitation in procuring him a charge of foot in the Royalist army" proves nothing whatever, except that it pleased the dramatist to represent Henry as, in this instance, dead to his responsibilities and duties; and the "presence of mind" which leads the fat knight to counterfeit death in order to escape Douglas seems consistent with a very tolerable depth, or height, of cowardice. Again, Mr. Boas's explanation of the enigma of

the character of Caesar in the play of "Julius Caesar" is eminently unsatisfactory.

"What picture of Caesar, as conqueror or statesman," he asks, "could have left so ineffaceable an impression of his unique place in the world's history as this awe-inspiring spectacle of his spirit—a silent, impalpable force—scattering destruction among his foes?"

None, perhaps. But this does not explain the enigma, the difference between the comparative pettiness of the spirit lodged in the body of Shakspeare's Caesar and the greatness of the historical figure. Does it not add the difficulty of reconciling this pettiness with the tremendous effects produced by the spirit after the assassination?

But the defects of Mr. Boas's book are far more than atoned for by the general excellence of the criticisms. The discussion of the Sonnets is good and helpful. So, though the conclusion may be questioned, is the treatment of the question of the authorship of "Titus Andronicus." The remarks on the use made by Gloucester of the death of Clarence are suggestive; and, with the exception already indicated, the whole treatment of "Julius Caesar" is very satisfactory. Mr. Boas, as a rule, rises with his theme; and, on the whole, he is most at home when handling topics of a somewhat sombre character. The passage on "Measure for Measure" is one of the best in the book.

The title of the volume is *Shakspeare and his Predecessors*. By far the greater part is, however, taken up with the treatment of Shakspeare, and this is also the best part. The preliminary chapters are sound and scholarly; but nowhere in them, except, perhaps, in the criticism of Marlowe, does the writer rise to the height he reaches afterwards. The exception is noticeable. Mr. Boas, like other critics, needs the stimulus of a great writer before he himself can write at his best.

HUGH WALKER.

*Recollections of Paris.* By Captain the Hon. D. Bingham. In 2 Vols. (Chapman & Hall.)

OF all the places in which the lines of the newspaper correspondent may be cast there is none so pleasant as Paris. It is a stage where the scenery is extensive and agreeable, where the actors are constantly changing and the play is of the most varied interest. Every Parisian, whatever be his origin, nationality, or colour, may hope to be an actor in some phase of the social comedy, sometimes streaked with tragedy, which is constantly being played before the public of the *Ville-Lumière*, even if his talents do not permit him to take a part on the great political stage. Other capitals besides Paris contain a large number of adventurers elbowed out of the dull respectability of provincial life; but in none other is there such a career open to the talents of vanity, none in which the personal element is so intense. Also the standard of what may be done without offending public opinion is very different in Paris from what it is in London. Hence the private life of public men scarcely affects their popularity, favourably or unfavour-

ably; indeed, it might almost be said that a little scandal gives a piquancy to their career, which is not without its advantages. Long ago the French chose social liberty as preferable to political liberty; the Third Republic is trying to combine them, at least to overcome their incompatibility. In such a society the Paris correspondent of an English newspaper has a fine field, an exuberant pasture, not only as regards the present actors on the stage, but also as regards the past. For the better class of Paris newspapers, to say nothing of the reviews, are constantly giving essays on the personages—political, military, literary, scientific, and social—of the great restless period of French history, while the memoirs of the De Goncourts, of Maxime de Camp, and many others, are mines of anecdotes and good stories. If to the advantages of this repertory be added the talents of the interviewer, the opportunities of the man about town, and some knowledge of the French language and literature, the Paris correspondent has not only an easy task in his letters from Paris, but he can, if he please, accumulate these for republication in book form.

The two volumes of which the Honourable D. Bingham is the author consist of such letters, originally contributed to English newspapers, rather loosely tacked together into chapters, and too often uncorrected. The names of streets, such as Avenue of the King of Rome, betray the period of the original letters. Some of the chapters are of the flimsiest character. One, entitled "A Ball," is entirely occupied with the incident of a lady being called out of a quadrille to satisfy the hunger of her baby whom she had brought to the entertainment; another, on Irishmen, is devoted to dreary stories of some of the author's Bohemian fellow-countrymen in Paris. Much of the book is of this very miscellaneous character, yet there are good sketches of De Morny, Gambetta, and other politicians, also of ladies of various degree, from the Princess Mathilde to Cora Pearl, and incidentally of other celebrated or notorious persons—mostly echoes of the *chronique scandaleuse* of Paris during the past thirty years. Between these sketches of the Second Empire and the Third Republic is the story of the opening of the war, the Siege of Paris and the Commune occupying altogether nearly half of the book. The narrative is amusing and fairly correct. Evidence is given to show that the French, generally speaking—that is to say, Paris—were eager for the war against Prussia; there were exceptions, the Emperor, Prince Napoleon, General Ducrot, and Baron Stoffel, the French military attaché at Berlin, who in vain warned his government. "Whenever there appeared to be a chance of an amicable arrangement, the popular fury knew no bounds, and the ministry was called the Ministry of Shame." General Ducrot, in a letter quoted, gave warnings against the idea that the Alsations were so French as was supposed: "They are the true sons and grandsons of the same men who in 1815 sent deputations to the headquarters of the enemy demanding that Alsace should once more become German." However, since that time the fiction has

been carefully cultivated that the Alsations were enthusiastically French, and that their language was French. They may have become French out of opposition, and have taken to speaking that language as the Welsh might take to speaking English supposing their country were taken by the French. Human nature has queer twists.

The story of the siege is good: but in reading this and other English diaries of besieged Paris, we—and especially the one of us who was a besieged resident—have always been struck by the apparent want of sympathy of the writers for the moral sufferings of the Parisians during the last two months of the siege. It is easy to echo the rather forced laugh of Paris housewives and *restaurateurs* at the feats they achieved at converting dogs, cats, and rats into savoury dishes, and to make fun of the devices used to procure some fuel, or to keep a lamp burning; but to the majority of the besieged the memory of those months is one of moral suffering far worse than the physical privation. In thousands of cases men, and women too, were living in utter ignorance as to the fate of their kith and kin who had left Paris on the approach of the invaders; families had been broken up, and for four months those remaining were without any news of those who had fled: they might be in want, or ill or dead. Many a Parisian made merry over his physical privations while his heart was bleeding at the thought of those dear to him, and of what might have happened to them.

The author's story of the Commune bears testimony to there being honest men in the movement. Indeed, excepting the pranks of a few *cabotins*, who were, after all, only continuing the ways of many officials of the Government of National Defence, the financial behaviour of the leaders compared favourably with that not unusual both before and after this episode of French history.

The recollections of Paris after the Commune include a more or less connected series of sketches of the Thiers, Macmahon, and Grévy presidencies. The tone is generally impartial. There is a fair account of the Bazaine trial; and the fullest credit is given to the stainless career of Marshal Macmahon. One passage shows the contrast between that fine old soldier and the ecclesiastic who afterwards became so popular, even in England, through his attempt to get up a crusade in Africa.

"When governor of Algeria, Macmahon wrote an admirable letter to Bishop Lavergne, who wished to baptise and receive into the bosom of the Roman Catholic Church the children of indigent parents who had died of starvation. I have unfortunately mislaid this letter; but it was a model of good taste and good feeling, and breathed an amount of religious toleration and sound political maxims which rather astonished the proselytising prelate."

On the whole, the political recollections are interesting and fairly correct; but they seem to be padded with later work of inferior character, showing some peculiar lapses of memory, both as to well-known facts and to well-known words. For an author who appears to have written



several compilations on the personal part of French history to say—"In what did Ney's crime consist? In joining the army under Napoleon, on the eve of Ligny, to fight against the enemies of his country, instead of following Louis XVIII. to Ghent," gives us rather a shock. Whatever opinion be held about the execution of the sentence passed on Ney, it is certain that he was treated exceptionally because he had betrayed a trust voluntarily undertaken: he had gone over to Napoleon with the troops which he was leading to arrest the Emperor; and if the command of the wing he led at Quatre Bras was received by him only on the evening before the battle, that was simply because he had been looked on with suspicion, and even disgust, by Napoleon for his treachery to the Bourbons. The author always speaks of the *semaine sanglante*—the terrible week at the fall of the Commune—as the "*semaine sanguinaire*." This sudden failure of memory, in a generally correct narrative, and in generally correct quotations, shows itself singularly in the chapter on songs and epigrams, where two of the latter are given with extraordinary mistakes. The first, on Soubise's defeat by Frederick the Great, is full of errors; and in the second, the famous epigram on the Comte-Abbé de Clermont, the last line is quoted so incorrectly that the point of the epigram is lost both in the original and in the author's translation. Of course it should run:

"Moitié plumet, moitié rabat,  
Aussi propre à l'un comme à l'autre,  
Clermont se bat comme un apôtre,  
Et sert son Dieu comme il se bat."

But the author gives the last line:

"Me sert Dieu comme il se bat,"

which is nonsense, and translates the last two lines, "Clermont fights like an apostle and serves God as he fights"; the point, that "he serves his God in the same way (that is, as badly) as he fights," being thus lost.

The faults of taste are more numerous and seem to indicate a deterioration in the letters. The description, so that their names can be guessed at once by every reader, of a prince and of a "young and lovely" duchess, friends of the author apparently, whom he meets in an American bar, to which the duchess informs him that they resort every day before dinner, shows that the traces of the society journal have not been effaced from the letters during their collection. Indeed, there is a flavour of Jeames's Diary about some parts of these Recollections. Four pages are filled with an account of "how commissions I am asked to execute have often cost me both time and money"; while the lords and ladies for whom the author has taken rooms and executed commissions are freely named. The old story about the Pope who spoke of *Mio caro Paolo di Kock* is put down to Pio Nono instead of to his predecessor, and is served with the remark on the works of the French novelist, that "to the English reader they appear too erotic and too dirty." We call to mind Chief Justice Cockburn's rebuke to Dr.

Kenealy in the course of the Tichborne trial: "You are mistaken: Paul de Kock sacrificed delicacy to humour, but he was not an immoral writer." However, there is no fear of the English reader who has enjoyed the "*Demi-monde*" and other very personal chapters of these Recollections, being scandalised by Paul de Kock; in the works of that humorous, though somewhat indelicate, writer virtue is always rewarded and vice punished, which is more than can be said for the scenes of the Parisian *comédie humaine* as chronicled by the author of these sketches. They may be of some use for references to personal history, but their value in this respect is much impaired by the absence of any index to the book.

EDWARD AND CECIL NICHOLSON.

*The Island of Doctor Moreau.* By H. G. Wells. (Heinemann.)

Two alternatives present themselves to the critical reader of this story: either Mr. Wells, more or less in the manner of Swift, has invented a strange race in a strange environment, to suggest certain criticisms and reflections on human life to-day, the conditions of society around us, the clash, in particular, between instinct and a morality imposed from the outside; or he has simply attempted to thrill the blood by a fantastically conceived tale of horror. The former, in the author of *The Time Machine*, seems the more probable; but if what he was intending was a serious piece of symbolism, he has hardly succeeded. The reader lacks the key to what is passing in the writer's mind, and only once does he catch a glimpse of any other meaning in the story than lies on its surface. That once is when Prendick, after considerable acquaintance with the Beast People of the island, comes to the conclusion that he has before him "the whole balance of human life in miniature, the whole interplay of instinct, reason, and fate, in its simplest form." The symbolism of "*The Master-Builders*" was hard to find, and it is never difficult to read ethical lessons of one sort and another into any narrative worth its salt; but if Mr. Wells's story has definite moral aim, the care with which it is concealed is in danger of stultifying its object.

"Strange as it may seem to the unscientific reader, there can be no denying that, whatever amount of credibility attaches to the detail of this story, the manufacture of monsters—and perhaps even of quasi-human monsters—is within the possibilities of science."

The words in parenthesis in this sentence, quoted from a brief note at the end of the book, give the theme of *The Island of Doctor Moreau*. It is not a pleasant theme, and "pleasant" is not an epithet to be applied to Mr. Wells's treatment of it. In a tract in narrative form against vivisection (which it certainly is not) the worst horrors of the tale would be justified. But as it is, any ordinarily fastidious reader cannot but be repelled at some of the descriptions of the Beast People. Here, for instance, the narrator, one Prendick, cast on the island after certain Defoe-like

adventures, is describing his first close acquaintance with Dr. Moreau's creatures:

"He put out a strangely distorted talon, and gripped my fingers. The thing was almost like the hoof of a deer produced into claws. . . . His face came forward and peered at my nails, came forward into the light of the opening of the hut, and I saw with a quivering disgust that it was like the face of neither man nor beast, but a mere shock of grey hair, with three shadowy overarchings to mark the eyes and mouth."

The art of the description here and elsewhere, the impression of abnormal horror produced by the fewest and the simplest words, is unmistakable; but to us, at least, it seems art not justified by its end. This Dr. Moreau, whose creatures people the island, Prendick recognises as a vivisector wedded to his work, who had been forced to leave London after public attention was called to his laboratory. "What could it mean?" Prendick asked himself. "A locked enclosure on a lonely island, a notorious vivisector, and these crippled and distorted men. . . ." But if, as is of course possible, although I do not think it likely, Mr. Wells had it in his mind at the inception of this story to make the Beast People "crippled and distorted men," he flinched before the terror of the idea. Dr. Moreau's life-work has been, not experimentation on the human subject, but the discovery of the extreme limit of the plasticity of living forms. Here is a passage from his "explanation":

"You forget all that a skilled vivisector can do with living things. For my part I'm puzzled why the things I have done have not been done before. Small efforts, of course, have been made—amputation, tongue-cutting, excisions. . . . Those are trivial cases of alteration. Surgery can do better things than that. There is building up as well as breaking down and changing. . . . These creatures you have seen are animals carved and wrought into new shapes."

And so among the Beast People were leopard men, creatures made of hyaenas and swine, a bear tainted with dog and ox—"a complex trophy of Moreau's horrible skill"; and "there were three swine men and a swine woman, a mare-rhinoceros creature, and several other females whose sources I did not ascertain."

But these animals once formed had to be, so to speak, hypnotised, imbued with intelligence, with certain fixed ideas as to the universe around them, with instincts imposed to counteract the instincts surviving from their first shape. In the end, Moreau found, do what he would, these instincts broke out again, and conquered. Almost men when they first left his hands, his creatures soon became beasts again once they were loose on the island. But for a time he found it possible to secure their obedience; and one or two were so intelligent, that not only had they a considerable vocabulary, but they could act as the body servants of himself and his assistant. The most powerful factor in their domination was fear—fear of himself, the imposition of himself as a kind of deity, the Master of the House of Pain. He had taught them a series of prohibitions, called the Law, which they repeated continually,

and the breaking of which they held in considerable dread :

"Not to go on all-Fours; that is the Law. Are we not Men?  
 'Not to suck up Drink; that is the Law. Are we not Men?  
 'Not to eat Flesh nor Fish; that is the Law. Are we not Men?  
 'Not to claw Bark of Trees; that is the Law. Are we not Men?  
 'Not to chase other Men; that is the Law. Are we not Men.'"

What ultimately happened to Moreau, and Montgomery, his one assistant; to the colony of Beast People; and to Prendick, the discoverer of "this biological station—of a sort," is certainly worth reading. That the Beasts revert, the Law notwithstanding, was inevitable. Prendick finds in his wanderings about the island more and more bark clawed, and rabbits with their heads torn off; and it is in this reversion, a picture in little of the constant clash of instinct and of a more or less unnatural, unreasoned morality, that we fancy we see a glimmering of the parable Mr. Wells may have intended.

The art of the book, as we have said, is unmistakable. And, although a mass of detail is never obtruded, the effect of reality is much the same as Defoe reached with a far greater use of material. The drama moves naturally to its end; and, from the moment that Prendick sees, with a thrill, that his attendant has "pointed ears, covered with a fine brown fur," it loses no whit of its impressiveness. Only here and there do the means by which horror is attained transcend the legitimate. The truth is, Mr. Wells has an unusually vivid imagination, which sometimes runs away with him. GRANT RICHARDS.

#### NEW NOVELS.

*The Honour of the Flag.* By W. Clarke Russell. (Fisher Unwin.)

*The Love Affairs of a Bibliomaniac.* By Eugene Field. (John Lane.)

*My Laughing Philosopher.* By Eden Phillpotts. (Innes.)

*Marsena.* By Harold Frederick. (Fisher Unwin.)

*The Flaw in the Marble.* "The Leisure Hour Library." (Hutchinson.)

*A Woman with a Future.* By Mrs. Andrew Dean. (A. & C. Black.)

*The Strong Hand.* By Cutcliffe Hyne. (Tower Publishing Co.)

*A Girl of Yesterday.* By Mrs. E. Hay Newton. (Hurst & Blackett.)

*The Fiddler of Carne.* By Ernest Rhys. (Patrick Geddes & Colleagues.)

*A Crown of Straw.* By Allen Upward. (Chatto & Windus.)

*Ginette's Happiness.* By Gyp. Translated by Ralph Dorecheff. (Fisher Unwin.)

*The Folly of Eustace.* By Robert Hichens. (Heinemann.)

*The Great Jester.* By Morley Roberts. (Montz, Kenner, & Gelberg.)

MR. RUSSELL has written so many fine stories of the sea that one expects from him a yarn

of admirable merit. The present book is scrappy, being a mere bundle of anecdotes, each but a few pages long. That it were unfair to compare it with such sea-smelling masterpieces as *A Sailor's Sweetheart* or *The Wreck of the 'Grosvenor'* is obvious. But there is real merit in the little book, for here, as always when Mr. Clarke Russell speaks, the busy man is bound to listen.

Mr. Eugene Field was not the great writer and poet some would have us believe, but he had a pleasing talent and wrote with care and taste. Many of the defects in *The Love Affairs of a Bibliomaniac* would have been remedied had its author lived to read the proofs. The matter is slight, but not altogether valueless. Mr. Robert Field's introduction is pathetic and interesting, but scarcely English.

Mr. Phillpotts, probably because I am stupid, did not make me laugh. His book seemed, indeed, the reverse of entertaining. Nor was there much wisdom to be gleaned from its pages, that are, surely, more good-humoured than humorous or sapient.

*Marsena* is a clever story, at once witty and pathetic, in an odd sort of way. Mr. Frederick always writes well, with a certain ease and distinction. He succeeds usually in the ironical manner, but here he scores in a pleasanter and not less difficult achievement. The ending is ironical enough, it is true; but the last chapter, clever as it is; seems somewhat abrupt and unnecessary.

*The Flaw in the Marble* is by a nameless author, who has no cause to be ashamed of his work. Lanthony, the sculptor, and Madeleine, the actress, are real people: they arouse our curiosity, pity, wonder. In a word, they live. Even so slight a sketch as *Sœur Anne* is deftly done: one has seen people like her, talked to them, loved them. That she is commonplace enough adds considerably to her fictional value. Simple folk generally make uninteresting figures in a novel. The story is capricious, illogical; but human life is that too. The style is elegant and at times firm. It is not a masterpiece, this story; for it is too morbid, too hesitating; where it should strike promptly. But it is woven of good qualities, with excellent care. The writer is an artist; and though portions, one thinks, might be better done, there is nothing ill done. And this tempered praise should herald complete success next time, for it would seem that experience only has been lacking.

Mrs. Dean's novel is even brilliant in many passages. Had she been content with these occasional flashes the result had been better. To be too clever is often not to be clever enough. But a great deal has been accomplished when a wronged hero is made attractive, since he is generally depicted as a sorry nincompoop. Here, though a quiet scholar, he is human and effective. The heroine is not without charm, and too shrewd to have given herself away as she does in the last chapter. The lover has nothing but his millions to recommend him. Again, it is hard to take this amusing book quite seriously, and Mrs. Philip Troy's last escapade is very

serious indeed. Yet when all is urged that can be urged against the story, one fact remains: that Mrs. Dean is a really clever writer.

Mr. Hyne's book is tantalising. Adroit, startling, are adjectives even the exacting would affix to their most discriminative labels. Much is accomplished, truly; for the working up of the incident in each story is admirable. The fault hides always in the climax, and here a good deal is lacking every time. Mr. Hyne can describe a scene vigorously, he can put colour and life into the most insignificant descriptions. But the rarer art of hinting, of making the reader fill in the final blank—and he insists on leaving these dangerous spaces—is not yet his. When he has acquired this accomplishment, he should be a great writer of the short story. Judged by the sternest standards, he is more than superficially competent. He has much to learn, but only the most promising arrive within measurable distance of the goal he has already reached.

Mrs. Newton's novel is not exciting; but it is always interesting to read of real people, and her characters are not mere dummies. One grows inquisitive concerning their commonplace futures, sympathetic over their everyday sorrows, happy in sharing their simple pleasures. On the whole, this is definite and enviable praise; for a large percentage of novels nowadays are either nasty or silly, or both.

Mr. Ernest Rhys writes: "It is as a tale-teller I would like to be judged, if at all." He has tried to describe the adventures of the fiddler of Carne, who came by the sea, and went by the sea, whose origin and final destiny were alike unknown. He tells his tale well, on the whole. But it is rather long-winded; and some of the incidents and characters, especially those relating to the hall where dwell Lord Carne and his unpleasant daughters, are amateurish and stupid. For the rest, there is only praise. The frequenters of the inn are most humourously and truly described, while the last chapter is weird and impressive.

Mr. Upward has written a story of great merit. Some of the writing is almost as good as the story. The life and sad fate of a certain king of Franconia, his endeavours to remedy the afflictions of his people, his subsequent alleged madness, imprisonment, and suicide, are related with a remarkable simplicity, directness, and strength. The intrigues of the court, that envelop and capture the unlucky monarch, are most deftly revealed. The characters are well drawn, the king himself, Johann the Socialist, and the old chancellor, notably so. The book has only one conspicuous fault. Surely it were worth while to make clear the reason of Bernal's treachery? The musician whose genius was fostered by the king, whom the king loved and honoured above all men, should have played a nobler part. His unexpected, unexplained conduct mars one's enjoyment of the really masterly closing chapters.

Mr. Dorecheff has succeeded neatly in a delicate task. It is never easy to translate



well, and of all French novelists Gyp's charm, wit, irony, pathos are the most subtle. *Ginette's Happiness* is a delightful story, and loses little of its original freshness in its new form. Mr. Derechiff could scarcely covet a higher compliment.

*The Folly of Eustace* is not a good tale: the idea is clever, but the writing is clumsy and dull. The other stories that make up the volume are familiar to magazine readers. They are, as one would expect, rather above the average of this class of work.

*The Great Jester* is a most powerful collection of stories. Their author has never done anything so thrilling and convincing, which is saying a very great deal; for in his own manner—rough, nay, often cruelly brusque and frank as it is—he has no rival. It would be unfair to select any one tale as being better than its companions; but "A Good Woman" is the most relentlessly terrible. To do such a book justice in a paragraph were impossible, the bare attempt impertinent. Yet a longer notice would probably be equally impotent. After all, to say that these stories are absolutely good, unerring in their sincerity and strength, is but to utter the naked truth; and a column of elegant laudation would only proclaim, less clearly, the same verdict.

PERCY ADDLESHAW.

#### A CRITICAL EDITION OF THE CANZONIERE OF PETRARCH.

*Le Rime di Francesco Petrarca.* Restituire nell'ordine e nella lezione del testo originario . . . da Giovanni Mestica. Edizione critica. (Firenze: Barbèra.)

WE must content ourselves at present with briefly calling the attention of our readers to the present work, which is one of considerable importance, and represents the first attempt to give a really critical text of the Italian poems, or Canzoniere, of Petrarch, based on a comparison of the MSS.—some of which are autographs of the poet—and also of the oldest editions. Our reason for not submitting the work to a more detailed examination is that, by the confession of the editor himself, it is at present incomplete. He had prepared, he tells us, a "proemial discourse" of some two hundred pages, but withheld it at the last minute owing to considerations of space, reserving it for publication with other matter bearing on these poems in another volume.

In taking this course the learned editor was, we venture to think, ill-advised. We believe he might have published his "proemial discourse" of two hundred pages without appreciably increasing the bulk of the present volume. And for this reason—a well considered and carefully planned introduction would have enabled him to dispense with nine-tenths of his critical notes. For at least that proportion of the notes have to do not with substantial differences of reading, but with questions of spelling, of elision or non-elision of syllables, of composition or separation of preposition and article, &c. In all these points the tendency of later scribes and editors is naturally to assimilate the text of their author to the practice of their own time. Now we do not mean to assert that the restitution of the true text of Petrarch in these respects is unimportant. Very far from it. The points taken separately may be small points, but accuracy is not a small point; and even where the sense is not altered the rhythm may be sensibly affected;

and that in the case of such an artist in words as Petrarch is no light matter. Still almost all these readings admit of being classified and grouped; and if in the introduction the editor, when describing the MSS., had given an account of their practice in these respects, with statistics as to the relative frequency with which different spellings, &c., occur, so as to show the tendency of Italian orthography at the different periods, we should have had all that is really necessary. We do not profess to have made an exhaustive examination of the book; we have only taken a few poems here and there at random as specimens. But, so far as our examination has gone, we have only come across one instance in which the sense is perceptibly affected by the new reading: namely, the substitution of "pensando" for "passando" in the second line of Sonnet cxxix.

Many, too, of the notes suffer terribly from that want of condensation which Matthew Arnold, in one of his Essays, noticed as common to many Italian and most German writers, and attributed in both cases to the absence until recent times of the pressure of a strong and united national life. We wish there were more indications than we discern at present that the national unity of Italy and Germany were effecting an improvement in this respect.

An important change rightly made by Signor Mestica is the restoration of the original division of the Canzoniere into two parts, instead of the artificial arrangement favoured by recent editors of "Sonetti e Canzoni in vita di Madonna Laura," "Sonetti e Canzoni in morte di Madonna Laura," "Sonetti e Canzoni sopra vari argomenti." According to the true arrangement, the division between the parts is formed, not by the death of "Madonna Laura" in 1348, but by the so-called conversion of the poet in 1343.

Students of Petrarch will do well in future to base their studies on Signor Mestica's text, though those of us who first learnt to know our Petrarch in other editions need not be inconsolable.

#### NOTES AND NEWS.

MESSRS. LONGMANS & Co. have in preparation a new book by Mr. Andrew Lang, to be entitled *Pickle the Spy*, "disclosing the Treasures of A—M—, Esq., of G—; also of James Mohr Macgregor, and Macalister, an Irishman. With the Secret Amours and Misfortunes of H.R.H. Charles, P— of W—." Drawn from the Cabinets of the late Elector of Hanover, and of their French and Prussian Majesties." This book is not a novel, though it contains the materials of romance. The subject is the mysterious disappearance of Prince Charles from February 28, 1749, practically till his father's death in 1766. These years, especially 1749-1756, were occupied in European hide-and-seek. The ambassadors and courts of Europe and the spies of England were helpless, till in 1750 a Highland chief of the highest rank sold himself to the English Government. The book contains his unpublished letters and information, with those of another spy, James Mohr Macgregor, Rob Roy's son. These, combined with the Stuart Papers in Her Majesty's Library at Windsor, the letters from English ambassadors in the State Papers, the political correspondence of Frederick the Great, and the French Archives, illuminate a chapter in secret history. The singular story of Macalister the spy also yields some facts; and the whole exhibits the last romance of the Stuarts, and the extremes of loyalty and treason.

MR. JOHN MURRAY has in the press a volume commemorating the connexion of the late Chester Macnaghten with the Rajkumar College in Kathiawar, of which he was the founder and

for many years principal. It will consist of a collection of his addresses to the pupils, who are all scions of the Rajput families ruling in Kathiawar, with a biographical introduction by Mr. Robert Whitelaw.

MESSRS. MACMILLAN & Co. will publish immediately a Birthday Book, consisting of selections from the writings of Mr. Rudyard Kipling, with twelve illustrations by his father.

MR. JOHN LANE proposes to add shortly three more volumes to his series of outdoor books entitled "The Arcady Library," which began last year with *Round about a Brighton Coach Office*. They will be—*Scholar Gipsies*, by Mr. John Buchan, with seven etched illustrations by Mr. D. Y. Cameron; *Life in Arcadia*, by Mr. J. S. Fletcher (the editor of the series), with twenty illustrations by Mr. Patten Wilson; and *A Garden of Peace*, by Miss Helen Crofton, illustrated by Mr. Edmund H. New, who has drawn architectural and other designs for the serial edition of *The Compleat Angler*.

MR. JAAKOFF PRELOOKER, author of an autobiographical volume entitled *Under the Czar and Queen Victoria*, which was reviewed in the ACADEMY of January 11, is now engaged upon an Anglo-Russian romance, to be called *Palasha and Masha*, which narrates the story of two sisters, daughters of Russian nonconformist parents, one of whom marries an English nobleman. The author claims that the tragic incidents are real episodes in the struggle for religious and civil liberty, which has been going on in Russia during the last quarter of a century. We may add that he has previously written two novels of the same kind: *Rabbi Shalom on the Shores of the Black Sea* (Odessa, 1869), and "Trishka and Vasutka," which appeared last year, with illustrations, in the *Sunday Magazine*.

MESSRS. CASSELL & Co. have in preparation an Illustrated Guide to London. The work will include: "Where to Stay and how to Live in London"; "How to Get About London"; "An Itinerary for London"; "The Diversions of London"; "The Streets and Sights of London"; "Up and Down the Thames"; "London, Past and Present," &c. It will be fully illustrated, and published at sixpence.

MESSRS. T. & J. MANSON, of Lerwick, announce a translation of Ploven's *Reminiscences of Shetland, Orkney, and Scotland*, being the record of a voyage paid to this country in the summer of 1839, by a former Amtmand and Commandant in the Faroe Isles.

THE June number of *Cosmopolis* (Fisher Unwin) will contain the address which Prof. Edward Dowden recently delivered to the English Goethe Society, entitled "The Case against Goethe"; an appreciation of the Italian novelist, Signor Antonio Fogazzaro, written in French, by Prof. de Gubernatis; and a criticism of Ibsen, by M. Francisque Sarcey. The approaching jubilee of Free Trade will also be celebrated in a series of articles, by Mr. Henry Dunkley ("Verax"), M. Paul Leroy Beaulieu, and Dr. Theodor Barth (a member of the Reichstag).

A NEW company, of which Mr. W. Moxon Browne and Mr. J. Edwin Pitter are managing directors, has purchased the stock, copyrights, and goodwill of the well-known publishing firm of Messrs. Griffith, Farran & Co., and will continue the business at the old address in Charing Cross-road. The title of the new company is Griffith, Farran, Browne & Co., Limited.

TO-MORROW (Sunday) Mr. Leslie Stephen, president of the London Ethical Society, will deliver a lecture at Essex Hall, Strand, on "War."

DURING Wednesday and Thursday of next week Messrs. Sotheby will be engaged on one of those libraries which show on every page the taste of the collector—in this case, Mr. Alfred Crampon, of Paris. He specially devoted himself to first editions and rare opuscula of the English poets, from Spenser down to Mr. Swinburne. Here may be seen both volumes of *The Faerie Queene*, the tallest known copy of the fourth folio of Shakspeare, the first edition of *Paradise Lost* (with the first title-page), a unique octavo of *The Deserted Village*, the rarest things of Byron, Shelley's *Address to the Irish People*, a presentation copy of Wordsworth's *Grace Darling*, a large paper copy of *Poems by Two Brothers*, Coleridge's *Poems on Various Subjects* (with his receipt for the copyright inserted), the first edition of *The Raven and other Poems* (with MS. corrections by Poe), Browning's *Pauline*; and also first editions of the several volumes of *Robinson Crusoe* and of *Tristram Shandy*.

THE free libraries committee of the Moss Side urban district council, of which Mr. William E. A. Axon is chairman, have issued an appeal for help in money or books, in order to start their new library successfully. Mr. Axon himself promises 250 volumes, three others 100 volumes each, and so on. But the most interesting feature in the scheme is the proposal to commemorate two great English writers closely connected with the locality: Thomas De Quincey, whose childhood was passed within a stone's throw of where the library will stand; and Mrs. Gaskell, the author of *Mary Barton*. It is hoped to get together a collection of all that these two have written, whether in books or in periodicals, of all the translations of their works, and also of autographs, personal relics, portraits, and other illustrative material. Mrs. Baird Smith, a daughter of De Quincey, has already offered to give some books and a photograph of her father. In this connexion, our readers may remember that Mr. Axon published about a year ago a careful bibliography of both Mr. and Mrs. Gaskell.

WE have received—somewhat late—the fourteenth annual report of the American Dante Society for 1895. It contains the usual list of additions to the Dante collections in the library of Harvard College, compiled by Mr. W. C. Lane, which almost takes the place of a Dante bibliography. We notice the gift of no less than twenty editions of Cary's translation, which have been published in the United States, the earliest in 1822. The report is rendered permanently valuable by a contribution from Prof. Charles Eliot Norton, who has been president of the society since the death of Mr. Lowell. He has printed, to illustrate passages in the *Divina Commedia*, a series of extracts from the little known *Chronicle of Fra Salimbene*, which was written circa 1280, but not published until 1857. There is also here reprinted the letter from the Rev. Dr. E. Moore, on "A Variant in the *Vita Nuova*"—"Arabia" for "Italia" in § xxx.—which appeared in the *ACADEMY* of December 1, 1894.

#### UNIVERSITY JOTTINGS.

THE following is the list of those upon whom it is proposed to confer the honorary degree of D.C.L. at the *Encenia* to be held at Oxford on June 24: Mr. Bayard (the United States ambassador), Mr. Joseph Chamberlain, Mr. John Morley, Sir Archibald Geikie, Mr. W. B. Richmond, R.A., and Prof. E. B. Cowell (of Cambridge).

THE Marquis of Salisbury, as chancellor of the university of Oxford, has appointed Lord Halsbury to the office of High Steward, which has been vacant since the death of the Earl of

Selborne. Before him it had been held since 1859 by the Earl of Carnarvon.

ON Thursday next a grace will be submitted to the Senate at Cambridge, proposing a fresh list of names for the syndicate to inquire generally into the question of degrees for women. It will be remembered that last term a grace was passed unanimously for the appointment of such a syndicate, but that a second grace containing certain names was rejected by a majority of 186 votes to 171. Meanwhile, two counter-memorials have been in circulation among members of the Senate at Cambridge. One, deprecating the admission of women to any degree, has received 2010 signatures; while the other, proposing that women should receive some title not implying membership of the university, has received 1364 signatures.

It is announced that the *Reade (sic)* Lecture at Cambridge will be delivered by Prof. J. J. Thomson on June 10, the subject that he has chosen being "Röntgen Rays." We adopt the orthography several times repeated in the *University Reporter*; but hitherto we have always seen the name of the founder written as Sir Robert Rede. It is also proposed that the lecture shall be given, not in the Senate House, but in the new lecture room of anatomy and physiology—we presume for the convenience of scientific illustrations.

ON Tuesday of this week the Junior Scientific Club gave a conversation in the University Museum at Oxford, when Prof. Silvanus P. Thomson delivered a lecture on "Luminescence," and apparatus and experiments were exhibited illustrating recent progress in various departments of natural science. On Tuesday next Prof. W. Ramsay will deliver the fifth Robert Boyle Lecture before the same society, his subject being "Argon and Helium, the two newly Discovered Gases."

AT the last meeting of the Cambridge Antiquarian Society, a paper was read by the secretary on "The Chapel of Caius College," showing that the old walls built in 1393, now hidden by ashlar, were the earliest known example of the use of brick at Cambridge.

WE observe that there are only two candidates for the new honour school of English at Oxford—the same number as for the Oriental school. As regards the other final schools, the figures are: classics, 143; modern history, 119; law, 90; natural science, 50; theology, 39; and mathematics, 22.

WE quote the following from the annual report of the curators of the Indian Institute at Oxford:

"The valuable collection of about 3000 volumes, presented by Sir M. Monier-Williams, has been arranged according to subjects in its final place in the library, occupying the whole of the wall facing the windows in Broad-street. The Malan books have been transferred to and almost entirely fill the shelves of the large front room in the basement, which now forms an annexe to the library, being connected with it by a spiral staircase. The volumes which form the general library have been re-arranged in such a manner that all works directly connected with India occupy the five compartments near the windows, while all books which treat of non-Indian Eastern languages or are of a more general character, such as the journals of Oriental societies or works on religion and mythology, are placed in the gallery. The card-catalogue taken in hand at the beginning of the year had by its close progressed far enough to include all the Sanskrit and Pali books, as well as those which deal with the geography, history, and archaeology of India. The library has been increased by the purchase of a larger number of books than in any previous year. It has also been enriched by valuable donations on the part of Mr. H. Baden Powell, and Mr. W. A. Symonds, late of the Madras Civil Service."

#### TRANSLATION.

TO HIS LADY.

(From the French of Pierre de Ronsard.)

WHEN you are very old, and by the candle's flame,  
Sitting beside the fire, you talk and spin and sing

My songs o' nights, then you will say, half wondering:  
"Ronsard in bye-gone days hath sung my beauty's fame."

When those around thee hear this word, no serving dame  
Of thine, already at her task half slumbering,

But at the echo of my name awakening,  
With everlasting praise shall rise and bless thy name.

But I, a formless ghost within the earth full deep,  
Beneath the myrtle shadows I shall lie asleep;  
Whilst thou before the fire art crouching, old and grey,  
Weeping for my lost love and for thy proud disdain.

Wait not the morrow but live now, if thou wilt deign  
To hear me; pluck the roses of thy life to-day.

E. R. BARKER.

#### MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia for April opens with an enthusiastic appreciation, by Fernandez Duro, of Mr. Clements Markham's labours in translating the work of the early Spanish navigators to the Americas, and especially of the "Narratives of the Voyages of Pedro Sarmien to de Gamboa to the Straits of Magellan." Don Roque Chabas is also highly praised by Manuel Danvila for his annotated edition of the inedited "Antigüedades de Valencia," by Fray José Teixedor, a writer of the last century. In another paper, he claims for Charles III., when King of Naples, the credit of commencing the excavations at Herculaneum and Pompeii with Spanish engineers. Rodriguez Valla continues his important letters of Francisco de Rojas, the ambassador of Ferdinand the Catholic. Incidentally, in 1504, is mentioned the application to the Pope for the dispensation for the marriage of Henry VIII. Two Visigothic inscriptions of the sixth and seventh centuries are commented on by Padre Fita. We are told that the Arabic MSS. of Señor Gayangos are now arranged in the library of the Real Academia.

#### CORRESPONDENCE.

THE ANAEMIC BIRTH.

Reform Club: May 23, 1896.

The most important portion of the Gospel of Peter was undoubtedly that relating to the Nativity—there the keynote of Docetism must have been struck—and no excuse is needed for the following attempt to recover this lost section, and to ascertain its value.

Let us consider what we have to look for. The Docetists, as we know, taught that Christ's body was unreal—bloodless. It was apparently against this view that some early copyists inserted in our Third Gospel that passage—missing in so many MSS., appealed to by Anti-Docetists so often—about the sweat of blood. The intention is clearer in the case of our Fourth Evangelist, when he declares that Christ came "not with the water only, but with the water and the blood," and insists on the issue of blood and water from Christ's side so vehemently—"An eye-witness vouches for it, one thoroughly trustworthy, and who is positive about his fact." Later on we find copyists, similarly motivated, endeavouring to foist into Matthew both this issue of blood and water, and also the sweat of blood.



Things being so, it certainly follows that our Lord's birth, according to the Docetist Evangelist, must have been altogether illusory. "You [Docetists] are horrified at the infant shed into life with the accompanying embarrassments," exclaims Tertullian; and he mentions "Through a virgin, but not of a virgin," as one of their formulæ (see *De Carne Christi*). Irenæus and the author of *Adversus omnes hæreses* explain the Docetist doctrine still more forcibly as "that Christ passed through Mary as water through a tube." We know, too, that the Docetists relied on Isaiah liv. 1; lxvi. 7: "Thou that didst not travail"; "Before she travailed she brought forth." And they seem to have given particular attention to a passage in the lost Apocalypse of Ezekiel, quoted by Tertullian, Hippolytus, and Clement of Alexandria—"a heifer [cf. 1 Samuel xvi. 2] brought forth, yet did not bring forth."

We know, then, what we have to expect, and, as a matter of fact, we have two narratives of the Nativity, both probably dating from before the middle of the second century,\* which answer to all the pseudo-Peter's requirements—the one given in the Ascensio Isaiæ (a document otherwise known to be indebted to pseudo-Peter), and the other in the Protevangelium. My suggestion is that pseudo-Peter lurks behind them.

The relationship between the Ascensio and the Protevangelium is at first sight extremely perplexing. In the essential point that Christ's birth was painless and bloodless they agree. They agree as to Mary's Davidic descent. They agree as to Joseph's silence about his dream, and his inability at first to perceive the newborn Infant. The phrase "He guarded her" is common to both. Pseudo-Isaiæ's "He glorified God because the Lord had come into his portion," is curiously like the Protevangelist's "He glorified the God of Israel because He had given him this grace." In both narratives the Infant's appearance is followed by a heavenly voice enjoining secrecy. In both there is a mention of midwifery; but whereas in the Ascensio the point is that to the surprise of the neighbourhood midwives were not called in at all, the Protevangelist makes his point by bringing them on the scene in order to discover their services unnecessary.

Clearly there is some intimate connexion between the Ascensio and the Protevangelium, but whether direct or indirect is not quite clear. It appears to me that the result is very similar in either case: that if the one is under obligation to the other, the debt is to the Ascensio, and that if both made common use of a previous document this common document is better represented in the Ascensio. Notice that at all points the Ascensio narrative is infinitely simpler, and that its plain, brief suggestions are amplified and embellished in the Protevangelium. When the latter makes the heavenly voice enjoin secrecy "until the Child has come to Jerusalem," the original point of the injunction seems lost. Notice, too, that the Ascensio follows St. Matthew's narrative exclusively—Mary and Joseph are quietly in their own house at Bethlehem when the

Infant suddenly appears. And it is surely as a result of introducing a foreign idea, of representing the birth as taking place in the solitude of a journey, that the Protevangelist, unable to avail himself of any comments of the neighbourhood, replaces them by actually bringing midwives on the scene.

Let us next consider what light is thrown on the subject by Justin. Justin's relationship to the Protevangelium is close.

1. "Thou shalt conceive of the Holy Spirit," *Apol.* 33. (cf. "Thou shalt conceive of the Logos"—*v.l.* "of the Holy Spirit," *Protevangelium* 11). Justin proceeds to identify "the Holy Spirit" here mentioned with the Logos.

2. "Shall be called Son of the Highest: and and thou shalt call His name Jesus, for He shall save His people from their sins." *Apol.* 33; *Protevangelium* 11.

3. "The Spirit of the Lord would come upon her." *Tryph.* 100. "The power of the Lord shall overshadow thee," *Protevangelium* 11.

4. Justin and the Protevangelist agree in omitting "the throne of David," "the house of Jacob," &c.

5. Both have as a result of the Annunciation *χαράν δὲ λαβούσα Μαρίας*.

6. Both mention a cave as the scene of the Nativity; the Protevangelist, however, introduces it on the way to Bethlehem, and Justin, more agreeably with Luke, after the failure to find room there.

7. Both bring the Magi to this cave, making them arrive the night of the Nativity, and thus usurp the place of the Shepherds.

Critics are now agreed that Justin employed the Gospel of Peter pretty considerably on other occasions; but, with the above list of coincidences in view, we are left in doubt whether he had not resort to the Protevangelium as well. It is especially difficult to derive the "cave" from pseudo-Peter, if the inferences above drawn from the Ascensio as to his peculiar relationship to Matt. i. ii. be admitted. Justin's use of the Protevangelium, however, explains his references only partially. We have to look elsewhere for the source of the "yokes and ploughshares" which he says that our Lord made—no mere embellishment of Justin's, for they are also mentioned in the Gospel of Thomas. We have to look elsewhere for "Arabia" as the starting-point of the Magi: as Justin repeats Arabia about a dozen times, and goes out of his way to prove its conformity to prophecy, it is not very likely to be a gloss of his own. Nor does the Protevangelium explain Justin's coincidence with the Ascensio—"Then Joseph did not put her away" (*Tryph.* 78). On the whole, it seems a reasonable explanation that Justin used pseudo-Peter's narrative of the Nativity and pseudo-James's side by side.

Whatever doubt may be felt as to the application of various details, one fact, the most important of all, stands out as almost certain: that the painless anaemic birth of the Protevangelium and the Ascensio is substantially pseudo-Petrine.

The effect of pseudo-Peter's narrative was immense. He did not succeed in increasing the canon, but, directly or indirectly, he added a new article to the creed. At the beginning of the third century Clement of Alexandria informs us that there were still some who imagined that Mary had been in the puerperal state—he might have reckoned Tertullian in the number—but this is the last that is heard of such views among the orthodox (*Stromata* vii. 16). The midwife's certificate was received, "A virgin hath brought forth and a virgin she remains."

\* As supplying a possible origin of the "cave," may I point out the close resemblance between the Hebrew words for "cave" and "manger" *אורה* and *אורה* כמורה.

How strangely different the ultimate effect of pseudo-Peter's narrative from the intention with which it was put forward! The original intention, we can scarcely doubt, was to represent Christ as taking no substance from Mary, and, therefore, altering nothing in His passage through. "Not sprung from the womb, but coming down from high heaven," sang the Docetist Sibyl (*Acta Apocrypha*, ed. Lipsius, p. 72). "Andrap, andrap" prophesies another. But Docetism could not ultimately shake the motherhood of Mary; and so it came to pass that the anaemic birth, first put forward with the intention of robbing her, becomes, as it passes into orthodoxy, material for her aggrandisement. Thenceforward she is *ἀειπαρθένος*.

But though Docetism could not shake the maternity of Mary, it shook the paternity of Joseph effectually; for, however strange it may at first appear to some ears, the fact must be admitted, as Mr. Conybeare recently pointed out in the ACADEMY, that early Christendom saw no incongruity between virgin motherhood and human fatherhood. Here are the facts:

(1) According to pseudo-Matthew, Joachim begets Mary after five months' separation from his wife and when a month's journey distant. (2) Philo mentions six cases of women who conceived parthenically, namely, Eve, Sarah, Rebecca, Rachel, Leah, Zipporah—two of these instances being corroborated in Book of Jubilees xvi., and the Testament of Isaac— but there is not the slightest intention of eliminating relationship to Abraham, Jacob, &c. In the face of these analogies, the only direct ones we possess, the burden of proof lies with those who would maintain that our Evangelists intended something different. (3) Both in Matt. i. ii. and Luke i. 5-ii. Christ's Davidic descent through Joseph is involved no less clearly than Mary's virginity, and in neither case has criticism succeeded in deriving the two ideas from different layers (Matt. i. 16, 18; Luke i. 27, 32). (4) There are clear historical traces of concurrent belief in Joseph's fatherhood and Mary's virginity. Thus the Nazarenes are said to admit Mary's virginity, while denying Christ's pre-existence (Eusebius, *H. E.* iii. 27), and so are the two Theodotean sects (Hippolytus, *Philosoph.* vi. 23; Tertullian, *Adv. omnes hæreses* viii.). The denunciations of Gregory Thaumaturgus and others, against the view that Christ was "of human seed by the virgin," can scarcely have been shot at large. And in the History of Joseph the Carpenter, while Mary's virginity is admitted fully, Joseph is still Christ's "Father after the flesh."

When we calmly consider all the facts just mentioned, it seems not unreasonable to conclude that, before the great wave of Docetism passed over Christendom, Joseph and the Virgin stood side by side. When the wave has passed, we find Mary standing alone; and though other causes may have co-operated—*e.g.*, the fact that Mary had survived to occupy a very high position in the early Christian community (see Luke i. 48)—it appears probable that this result was mainly due to Docetism in general and pseudo-Peter in particular. The older view still lingers, but it has become unorthodox. No Protevangelist will now come forward with a "Gospel of the Nativity of Joseph." And Joseph will be accorded the honours of an Assumption only partially.

F. P. BADHAM.

THE SOURCE OF CHAUCER'S "PERSON'S TALE."

I.

Oxford: April 20, 1896.

It was the late Dr. Richard Morris who first pointed out the similarity between Chaucer's *Person's Tale* and Frère Lorens' *Somme des Vices et des Vertues*. Since his calling attention to it,

\* I am assuming the obligation of pseudo-Ignatius to the Protevangelium. Here are the two passages: "A star shone forth above all the other stars, and all the rest of the stars formed a chorus to this star. And its light was exceedingly great above them all. And there was agitation felt as to whence this new spectacle came. . . . Henceforth all things were in a state of tumult."—*Ep. ad Eph.* "A great star shining among these stars and obscuring their light so that these stars did not appear. . . . I saw the sky astonished. . . . All things were in a moment driven out of their course. . . . And there was a great tumult in Bethlehem"—*Protevangelium* 18, 21.

the likeness has been dwelt on by various editors and scholars. In 1882 it was made the subject of a German dissertation by W. Eilers, who gave a detailed comparison of the two. This was afterwards translated and published by the Chaucer Society (Essays, part v., 16). The evidence presented by Eilers, however, despite the fact that it has been generally accepted, is not sufficient, when carefully analysed, to show anything more than that Chaucer put into the mouth of his Parson such theology as was current at the time, some of which he may have derived from Lorens.

A few days ago, while trying to find in the Bodleian Library a MS. of Lorens' tract, it was my good fortune to come upon a volume of old French sermons which are in some respects more similar to the *Person's Tale* than Lorens' *Somme*. The subjects are treated in the same order and in the same general style as that used by Chaucer, but in an order and style quite different from that of the *Somme*. It is clear from the date of the MS. that the book could not have been compiled from the *Person's Tale*. The Manuscript Catalogue of MSS. Bodley (compiled by Mr. Madan) dates the MS. in the second half of the thirteenth century. It is thus not only impossible that it should have been elaborated out of the *Person's Tale*, but it is also quite probable that it antedates Lorens' *Somme*, written in 1279.

Unfortunately the tract is not complete, but breaks off abruptly in the middle of the second part of "De Confessione," though the rubric prefixed to the subject outlines a complete treatment of it such as is found in the *Person's Tale* and in Lorens. The part on Confession, too, begins: "[D]e repentance deuant dit auom; ore ez isci de la sainte confession;" which seems to imply that a treatise on Repentance was originally prefixed to the sermons on the Seven Deadly Sins. It is also evident from the rubric that two paragraphs of one of the chapters on Pride have dropped out. The book is written in the form of sermons, each division being prefaced by a rubric: "Isci comence un especial sermon de orgoil," &c. "Isci comence un especial sermon de enuie," &c.

It seems especially fitting that Chaucer should have put such subject matter into the mouth of his Parson; but did he get it from this tract? When we come to consider the passages given below, it is very tempting to answer this question in the affirmative. We must remember all the while, however, that such subject matter, as well as the method in which it was handled, was more or less common property among the medieval doctors. It is quite possible, therefore, that Chaucer borrowed neither from Frère Lorens nor from the author of these sermons, but from some abridgment which had features in common with both.

To discuss this question with the fulness which it deserves would exceed the limits of a letter of this kind, so I will content myself with pointing out a few of the more striking similarities.

CH. SIX-TEXT, I 388. MS. BODL., 90, FOL. 1. (Ellesmere MS.)

Of the roote of thise Orgoil donc est com-  
vij synnes, thanne, is encement e racine de  
Pride, the general roote touz autres pecchez.  
of alle harmes.

Here the "thanne" which seems superfluous in Chaucer's sentence is quite necessary in the French, for the author first gives an outline of how he is going to treat his subject, and the "donc" recalls him to a statement he makes at the outset, to the effect that he will first treat of pride. Chaucer uses *comencement*, too, in 387:

"Now been they cleped Chieftaynes for as

much as they been chief and *sprynge* of alle  
othere synnes"—

i.e. "comencement de touz autres pecchez." These similarities, however, may be mere coincidences.

I., 390.

FOL. 2a.

And though so be that  
no man kan outrely  
telle the nombre of  
twiggis and of the  
harmes that cometh of  
Pride, yet wol I shawe  
a partie of hem as ye  
shul vnderstonde.

There is Inobedience,  
Auauntynge, Ypocrisie,  
Despit, Arrogance, Inpu-  
dence, Swellynge of  
Herte, Insolence, Ela-  
ciouse, Impaciense, Strif,  
Contumacie, Presump-  
ciouse, Irreuerence, Per-  
tinacie, Veyne glorie,  
and many another twig  
that I kan nat declare.

Inobedient is he that  
disobeyeth for despit to  
the comandementz of  
god, and to his souer-  
eyns, and to his goostly  
fader.

I., 393.—Auauntour is he  
that bosteth of the harm,  
or of the bouste that he  
hath doon.

I., 395.—Despitous is he  
that hath desceyn of his  
neighebor, that is to  
seyen of [his] euene  
cristene; or hath despit  
to doon that hym ought  
to do.

I., 400.—Elaciouse is  
whan he ne may neither  
suffre to haue maister  
ne felawe.

I., 403.—Presumpciouse  
is whan a man vnder-  
taketh an emprise that  
hym ought nat do, or elles  
that he may nat do; and  
this is called surquidrie  
(*Engl.* surquidrie).

These passages, which are all chosen from the beginning of the French tract, will serve to illustrate its likeness to the *Person's Tale*. I hope to be able in a succeeding letter to give further instances of the same sort, taken from the body of the tract.

MARK LIDDELL.

\* So Hengwrt. Ellam. has *sprynge*. (Dd., Gg., and Co. Groups are not represented in Six-Text.) Harl. 7335 has *springers*, but as MSS. of Po. Group and Seld., &c., have *springen*, it is probable that *springers* is peculiar to Harl. 7335; anyhow there is no such word in English. The reading is therfore *sprynge* (O.E. *spring* = "beginning"), to which the other scribes have added an *n*, probably having supposed it to be the verb *springen*.

† For omission of predicate cf. A. Tobler, *Vermischte Beiträge*, ii., p. 204, note.

‡ The numbers enclosed in parentheses indicate the order followed by Chaucer.

# THE ETYMOLOGY OF "LOOP."

Cambridge: May 23, 1896.

It is curious that the etymology of "loop" is still unexplained. The suggestions in the dictionaries are most unsatisfactory. The usual etymology in modern dictionaries is from the Celtic (Irish and Gaelic) *lub*, "to bend." This is most unlikely, as our Celtic words are few, and are ever diminishing; and it is unhistorical, because the sense of "hole," as in "loop-hole," is much older than that of "bend in a string." Moreover, I suppose the *u* would come out as the *u* in "lubber," if short, and as the *ow* in "brown" (A.S. *brūn*), if long.

Dr. Johnson, following Skinner, and Skinner following Minshew, derive it from the Dutch *loopen*, "to run"; but they give rather unsatisfactory reasons for their belief. Skinner says, "loop-hole, quasi leap-hole, a hole through which you can make your escape." But anyone who did succeed in getting through a loop-hole would be much more like to break his neck than to get away. Minshew tells us to compare Lat. *transenna*, "a net," because one's sight can pass through it; but this etymology from *transire* may be doubted. He also tells us to consider the etymology of French *rayère*, from Lat. *radius*.

I quote these ideas because I think they help us after a remote fashion. Cotgrave gives Fr. *rayere*, "a loop-hole; a long and narrow cleft in the wall of a prison, dungeon, or tower, whereby light and aire (though very little) are let into the rooms thereof." However, the etymology from Dutch *loopen* will not serve, because the Modern English form would then have been "lope," riming with "hope" (cf. "groat," from Dutch *groot*).

The word is neither Celtic, nor Dutch, nor French; nor is it native English. There was a M.E. *lope*, meaning a "leap," and a verb *lopen*, "to run" (see Mätzner), which are worth considering. If these were from the O.Fries. *hlāpa*, or formed from the pp. *hlōpan* of A.S. *hlāpan*, "to leap," the Modern English form would have been "lope," as before.

The Mod. Eng. *oo*, if of native origin, comes from A.S. *ō*; but there is no A.S. *lōp* or *hlōp*. There is only one way in which any of these forms can give the Mod. Eng. *oo*; and here, I believe, we are at last on the trail. It can come from Norse *au*. Of this there are two clear instances, both pointed out by Zupitza—namely, Eng. "loose," from Icel. *laus*; and Eng. "stoop" (a beaker), from Icel. *staup*. Hence our "loop" can certainly be derived, phonetically, from Icel. *laup* or *hlauþ*. But *laup* will not do; it means "a basket," Prov. Eng. *leap*, from the A.S. *lēap*, "a basket," the cognate form. We are thus led to consider the Icel. *hlauþ*, as being the only known source which will give, phonetically, a Modern English form "loop."

We have now to consider the sense. The Icelandic verb *hlauþa* means usually "to leap," but also to run; the sb. *hlauþ* is properly "a leap," but sometimes "a running." The Norwegian *laup* usually means "course"; so, also, Swed. *lopp*, *löp*, Dan. *løb*. The reference is, not infrequently, to the course of time, or to the course of water. I believe the solution of the sense of "loop-hole" is that it refers to the course of light, as being a place where the light may leap in. This curious and unexpected sense is well illustrated by dialectal uses. Thus, Molbech explains that the dialectal Dan. *løb* means the bore of a cannon or the barrel of a gun senses which belong not only to the Dutch and Low Germ. *loop*, but even to the Germ. *Lauf*. In this view, a "loop-hole" was a bore or hole through a thick wall (cf. Cotgrave's explanation of *rayère* above). It is singular that Langland (*Piers the Plowman*, C. xxi. 288) suggests this idea: "That no light lepe in at lover ne at loupe." The sense of noose in a



string is later; it easily follows from that of bore or hole in a wall. But there is a possibility that it meant "running knot" (cf. Germ. *Laufdohne*, *Laufschlinge*). Further light is desired; see the senses of "loop" in Halliwell.

WALTER W. SKERT.

#### AN EARLY PETRARCH.

Taylorian Institution, Oxford: May 13, 1896.

An early Italian commentary on Petrarch's *Trionfi d'Amor*, together with the original text, which has recently been acquired for the library of this institution, is deprived of the upper part of its title-page, which I desire to supply by means of another perfect copy accessible to some reader of the ACADEMY.

The lower preserved part of the title-page reads:

"Perazone cò molte acute et eccellente addizione + Miser Bernardo Lycinio sopra li Triuphi—Miser Francesco Philolpho—Antonio de Tempo—Hieronym Alexandrino sopra Soneti e Canzone."

This volume does not contain the Soneti e Canzone, but only the Trionfi, bearing the head title on each left-hand page: "Triumphus Amoris—Castitatis—Mortis—Famae—Temporis—Divinitatis."

It is a large octavo volume of 128 leaves, illustrated with six woodcuts, each of which covers a whole page. The colophon at the end reads: "Finisse li Petrarcha con tre Comenti: Milano MCCCCXII."

H. KREBS.

P.S.—As Mr. H. Hirst has pointed out to me, the register of leaves shows clearly that the first part of this Petrarch, containing the text of the Soneti e Canzone with three commentaries—as stated on the title-page and in the colophon—must have originally preceded the Trionfi, with a separate pagination. Perhaps this first part has been preserved somewhere else.

H. K.

#### A BURNS' LETTER.

Glasgow: May 25, 1896.

The explanation which Mr. W. E. A. Axon asks, in connexion with the "odd" circumstance that a letter written by Burns from Edinburgh and dated December 7, 1786, which appears in Chambers's *Life of Burns* as addressed to Gavin Hamilton in Mauchline, should have appeared in the *Imperial Magazine* in 1819 as addressed to a member of the Coilsfield family is quite simple.

"G. B.," who communicated the letter to the *Imperial Magazine*, seems to have been unaware of the fact that it had been published correctly by Cromek in 1808. The internal evidence of its having been written to Gavin Hamilton is overwhelming. The business portion of it refers to certain lands which belonged to the Loudoun family, and in which Hamilton was interested as factor for that family. "I always remember Mrs. Hamilton and Miss Kennedy in my poetic prayers" is quite intelligible as portion of a letter addressed to the husband of the one lady and the brother-in-law of the other. But the words have no meaning as addressed to Colonel Montgomerie, who was no connexion of the Mauchline Writer.

WILLIAM WALLACE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 31, 7 p.m. Ethical: "War," by Mr. Leslie Stephen.

MONDAY, June 1, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Aristotelian: "The Place of the Concept in Logical Doctrine," by Mr. J. H. Muirhead.

8.30 p.m. Geographical: "A Journey in North-Eastern Sudan," by Mr. J. Theodore Bent.

TUESDAY, June 2, 3 p.m. Royal Institution: "The Building and Sculpture of Western Europe," II., by Prof. T. G. Bonney.

8 p.m. Anglo-Russian: "Trade between England and Russia," by Dr. A. Markoff.

8 p.m. Biblical Archaeology: "Some Fragments of the Palestinian Version of the Holy Scriptures," by the Rev. G. Margoliouth.

8 p.m. Civil Engineers: Annual General Meeting.

8.30 p.m. Zoological: "The Plan adopted in preparing the *Index Generum et Specierum Animalium*," by Mr. C. D. Sherborn; "A Revision of the Oriental Butterflies of the Family *Hesperidae*," by Messrs. Elwes and Edwards; "A Contribution to the Anatomy of the Hoatzin (*Opisthocomus cristatus*)," by Mr. P. Chalmers-Mitchell.

WEDNESDAY, June 3, 3 p.m. Royal Institution: "The Vault of the Sixtine Chapel," III., by Prof. W. B. Richmond.

4 p.m. Archaeological Institute: "The Fitzwilliam Virginal Book," by Mr. J. A. Fuller Maitland.

8 p.m. Elizabethan: "Classical Influences in the Elizabethan Drama," by Mr. Arthur C. Howard.

THURSDAY, June 4, 3 p.m. Royal Institution: "Lake Dwellings," II., by Dr. Robert Munro.

8 p.m. Linnæan: "The Magnetic Rotation of Organic Substances, with special reference to Benzoid Compounds," by Dr. W. H. Perkin.

8.30 p.m. Antiquaries.

FRIDAY, June 5, 4 p.m. Botanic: "Plants and Gardens of the Canary Islands," I., by Dr. D. Morris.

8 p.m. Geologists' Association: "Geodynamics," by Prof. John Milne.

8 p.m. Philological: "The Text of Wyclif's Bible" and "Chaucer Miscellanies," by Prof. Skeat.

9 p.m. Royal Institution: "Electrical and Magnetic Research at Low Temperatures," by Prof. J. A. Fleming.

SATURDAY, June 6, 3 p.m. Royal Institution: "The Moral and Religious Literature of Ancient Egypt," II., by Dr. E. A. Wallis Budge.

## SCIENCE.

### MATHEMATICAL BOOKS.

*American Journal of Mathematics*. Vol. XVIII. Nos. 1 and 2. (Baltimore.) No. 1 opens with a long paper (61 pp.) by M. E. Cartan, "Sur la Réduction à sa Forme Canonique de la Structure d'un Groupe de Transformations fini et continu." This is, in a sense, an extension of some results obtained by M. Lie in the Theorie der Transformationsgruppen. The author proposes to continue his investigations in a future memoir. Mr. A. L. Baker writes upon "Algebraical Symbols" in connexion with the Calculus of Reals, Complex Functions, and Quaternions. Mr. C. H. Kummell, in a paper headed "To express the Roots of the Solvable Quantics as Symmetrical Functions of Homologues," extends results obtained in his "Symmetries of the Cubic and methods of treating the Irreducible Case" (*Annals of Mathematics*). Two short notes—namely, on "Singular Solutions," by Mr. J. M. Page, and on "A Point of the Theory of Functions," by Mr. A. S. Chessin—complete the number, which is accompanied by a fine portrait of M. P. Appell.

No. 2 opens with Mr. P. H. Cowell's memoir on "The Inclination Terms in the Moon's Co-ordinates." In this the author takes into account, according to Dr. G. W. Hill's method, detailed in the first volume of the *American Journal*, the inclination of the moon's orbit, considering it as the manifestation of a small oscillation about Dr. Hill's distorted circular orbit, which relatively to the sun is a closed curve. We have previously mentioned in the ACADEMY Prof. E. W. Brown's striking papers on the lines of Dr. Hill's work—"The orbit considered is the intermediary orbit." Mr. A. S. Chessin, writing on non-uniform convergence of Infinite Series, clears up a statement in his note (*supra* No. 1) which he has found liable to be misunderstood. In his remarks on a certain class of Equipotential Surfaces, Mr. B. O. Peirce discusses the nature of such systems of plane curves as are at once the right sections of possible systems of equipotential cylindrical surfaces belonging to distributions of matter which attract according to the law of Nature, and the generating curves of possible systems of equipotential surfaces of revolution. M. M. Petrovitch contributes "Remarques sur

les Équations de Dynamique et sur le Mouvement Tautochrone." Mr. J. Pierpont, in a note on Mr. C. S. Peirce's paper on "A Quincuncial Projection of the Sphere" (*American Journal*, vol. ii., p. 394), points out what he considers to be a mistake in that "very elegant representation of the sphere" on a plane; and, in a further note, he gives a simplified proof (as compared with Netto's shortened form of "Jordan's lengthened demonstration") of the fundamental theorem "on the invariance of the factors of composition of a substitution group." The closing paper, by M. H. Maschke, on the representation of Finite Groups, especially of the rotation groups of the regular bodies of three- and four-dimensional space, by Cayley's colour diagrams, shows how readily Cayley's method ("Theory of Groups: Graphical representation," vol. i., p. 174, and "On the Theory of Groups," vol. xi. p. 139, of the *American Journal*) can be applied to the construction and investigation of numerous groups of higher orders. The paper is illustrated with a number of diagrams.

### THE DETERMINATION OF THE LONGITUDE OF MADRAS.

Teheran: March 19, 1896.

The important work of joining the survey of India with that of Europe by correctly fixing the difference of time between the observatories of Madras and Greenwich has just been completed. It had long been known that the generally accepted longitude of Madras, as determined before this by means of time signals through the telegraph cables connecting India with Europe via the Red Sea, was considerably in error; but no attempt had been made to correct it on the maps published by the Survey of India, as it would evidently have been a mistake to do so until the true and correct value was settled once for all. Excellent work was done in 1877 by Colonels Campbell and Heaviside, of the Royal Engineers, in connecting Suez with Aden and Aden with Bombay; but unfortunately there was a weak link between Suez and Greenwich, and their observations did not fix Bombay satisfactorily.

As the difficulty of working through long submarine cables is very great, it was decided that any further attempt to fix the longitude of some place in India, between which and Madras the difference of time was correctly known, should be made on the telegraph line connecting London and India by way of Germany, Russia, and Persia. This line, which is known as the Indo-European Telegraph, and is worked by the Indo-European Telegraph Company from London to Teheran, and by the English Government from Teheran to India, has submarine cables for only short distances. In 1893 it was decided that the work should be undertaken. The purchase of an entirely new equipment was sanctioned—two transits were ordered from Messrs. Troughton & Simms, of London; two chronographs from Messrs. Warner & Swasey, of Cleveland, Ohio; and two special chronometers from Messrs. Bond, of Boston, Mass. The instruments were ready in the summer of 1894, and the work began in the autumn. The persons entrusted with the work were two very able officers of the Royal Engineers, Capt. S. G. Burrard and Lieut. G. P. Lenox Conyngham, both of whom had had considerable experience of work of this nature.

The Persian Gulf arc was first measured through the English Government cable connecting Bushire with Karachi, the latter place being one of the stations of the system of longitudes which extends over India. There were, it is true, some difficulties with the cable; but these were successfully got over, and this

portion of the work was finished in February, 1895. Both officers then proceeded to England; and, while the necessary negotiations with foreign governments were proceeding, certain slight alterations in the equipment, which experience pointed out, were effected. In consultation with the Astronomer Royal and the Engineer-in-Chief of the Post Office telegraphs, it was at first decided to have Berlin and Teheran as the two intermediate stations between Greenwich and Bushire; but, later on, it was found more convenient to adopt Potsdam instead of Berlin, on account of the greater amount of available space. The German authorities rendered valuable assistance, the head of the Geodetic Institute, Prof. Helmert, giving every facility, and an experienced officer of the Telegraph Department being instructed to help. The Indo-European Telegraph Company most kindly placed one of their wires at the disposal of the officers. The connexion between Greenwich and Potsdam was completed with all possible care in August, 1895, the only serious difficulty encountered being the unfavourable weather, which caused great delay. Lieut. Conyngham then proceeded to Teheran, Capt. Burrard remaining at Potsdam, in order to measure the great arc between these two places. Not the least difficult part of the work was the transport of the delicate yet heavy instruments, which were ill adapted for mule transport, from the Caspian to Teheran; but, thanks to Lieut. Conyngham's unceasing care and attention, no accidents occurred. After putting up the instruments in the grounds of the English Legation here, an attempt was made to work direct with Potsdam without any translation between; but the attempt not being successful, a translation was inserted at Odessa. Fortunately this point had been discussed and arranged by Lieut. Conyngham on passing through Odessa, in case it should prove necessary. The measurement of this arc was extremely difficult. It was found that the induction from the great number of wires on the same poles as the Indo-European Company's wire from Warsaw to Berlin completely obliterated the rather faint signals passing from Odessa direct; and Capt. Burrard, with infinite tact, approached the German telegraph authorities, and succeeded in obtaining the immense concession of having all work on the wires stopped for a short period every night during the exchange of the time-signals. As there were in places as many as fifty wires which had to be kept quiet, it will be seen that the concession was a very important one. On account of bad weather either at Berlin or at Teheran, and a total interruption of all communication for a fortnight in November, through floods in the Caucasus, the work on the Potsdam-Teheran section continued for nearly two months, and was very arduous; but it was at last successfully brought to an end. Capt. Burrard then proceeded to Bushire, Lieut. Conyngham remaining at Teheran in order to measure the remaining link from Teheran to Bushire. This measurement has just been completed without any serious difficulty. The whole operation of connecting Karachi with Greenwich has taken about eighteen months, and the final result will in due time be published by the Survey of India. The success of the work has been due not only to the unflagging zeal of the two officers, but also to the admirable state of efficiency in which the lines of the Indo-European Telegraph are maintained. The new instruments have given every satisfaction, their workmanship being most excellent.

A. HOUTUM-SCHINDLER.

### CORRESPONDENCE.

#### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: May 18, 1896.

This morning's ACADEMY contains the second half of Prof. Conway's reply to my criticisms. His two letters differ widely in tone and value. If I merely desired a polemic victory, I should prefer the first; but, seeing that I desire chiefly to get the subject further elucidated, whether by my opponents or by myself, I much prefer the second. The two letters demand such different replies that I think it will be best to answer them separately. Prof. Conway opens his first letter by declaring that he is being misunderstood, while, in point of fact, he is strenuously engaged in misunderstanding me. I will take up this letter of his (ACADEMY, May 9) point by point, and show that it is absolutely made up of avoidable misunderstandings.

(1) He alleges that I did not observe his strong expressions of attachment to the tutorial point of view. But I did observe them very closely. My complaint is that up till now this attachment, however strongly expressed, has been purely Platonic: it has led to nothing, it has begotten nothing. Prof. Conway has aimed from first to last at a hard and fast fifth-century standard; and even where a choice of alternatives existed, tutorial considerations have counted for little or nothing in his actual choice. Now mark the natural result. Last year the Professors decreed, *ex cathedra*, without alternative, that  $\phi$ ,  $\chi$ ,  $\theta$  were to be pronounced ( $p+h$ ), ( $k+h$ ), and ( $t+h$ ); but now, in this letter, Prof. Conway is "anxious to obtain opinions whether these are teachable values" or not. Last year the Professors decreed that  $\epsilon$  and  $\sigma$  were no longer to be made identical with English (and Welsh)  $e$  and  $o$ , but were to have "close" values, though it was as evident then as it is now that these values were and are unteachable in this country; and so in other cases. Besides, if the Professors had not some lurking dislike to this point of view, I do not yet see why they repeatedly pilloried my innocent good word "tutorial" between inverted commas.

(2) The Professor next proceeds to allege that, except as to  $\phi$ ,  $\chi$ ,  $\theta$ , the divergence between himself and me "is, nevertheless, when seen from the standpoint of the practical teacher, confined within very narrow limits"; and he repeats this in his second letter. But the Professors recommend that  $\zeta$  shall be pronounced  $zd$ ; I recommend that it be pronounced  $dz$ . The Professors want  $\omega$  pronounced like English "awe"; I want it kept equivalent to Latin  $\bar{o}$ , as at present. The Professors want  $\epsilon$  pronounced as a monophthong = French  $\acute{e}$ ; I want it pronounced as a diphthong ( $\acute{e}+i$ ). If there really is a "practical teacher" who considers these differences "very narrow," I would much like to know him, for he must be a very extraordinary man.

(3) The next paragraph of the Professor's letter contains what is perhaps the most remarkable of this very remarkable series of misunderstandings. "It may be taken, then, that the questions Dr. Lloyd wishes us to discuss refer to the age of Pericles." I need only trouble the impartial reader to refer to the letter in which I opened this discussion (ACADEMY, January 11), and especially to the series of sentences of which the first runs thus: "I desire to enter a caveat against the hard and fast adoption of the fifth century B.C. as the standard period of Greek pronunciation."

(4) In the next two paragraphs I am first gently chidden for referring to Brugmann's *Grundriss*, instead of referring to his "more recent" *Griechische Grammatik*, second edition. As a matter of fact, the *Grammatik* came out between the volumes of the *Grundriss*, and I knew very well that it contained nothing to

invalidate my quotations from the latter. I therefore watched with some interest to see what the Professor would do. He is actually reduced to quote a passage which says nothing about date at all! It is simply a common-sense direction about the interpretation of local inscriptions which happen to contain  $\phi$ ,  $\chi$ ,  $\theta$ , or their equivalents. What Brugmann does say about date in the *Grammatik* is precisely equivalent to what I quoted from the *Grundriss*. I was, therefore, absolutely right in stating that Brugmann does not support the Professors on the aspirate question. Brugmann knows too well the conflict of evidence; and he knows also that two warring pronunciations often exist side by side for long spaces of time without the decisive victory of either—a possibility which never seems to have entered for one moment into Prof. Conway's calculations. Hence his readiness to rush in with a positive verdict where Brugmann fears to tread. Let it be here noted that for my part I am not concerned to maintain that the spirant pronunciations ( $f$ , German  $ch$ , and English  $th$  in "thin") were the dominant values of  $\phi$ ,  $\chi$ ,  $\theta$  in Athens in the fifth or even in the fourth century B.C. It is enough for the purposes of my argument if they are classical at all. That the *Σολφικὸς* spelling proves little may be seen from Meisterhans, 2nd edit., p. 60.

(5) The Professor's next two paragraphs treat of Dr. Dawes' thesis. The Professor, as usual, misunderstands. My main point, as anybody can see (ACADEMY, March 21), is not that Dr. Dawes, but that the examiners of London University, who approved her thesis, saw nothing unreasonable in holding the aspirated values doubtful. But the Professor simply falls foul of Dr. Dawes, and resumes the attack which he made on her thesis in the *Classical Review* for February. Now it is all very well to scoff at Dr. Dawes. But what if she were to reciprocate? Let us see what might then happen.

(6) The next part of Prof. Conway's reply to me consists of two paragraphs from this very review. The first of the two quoted paragraphs is relevant and reasonable. I would only suggest that the crucial thing to be noted in the mass of vulgar spellings such as  $\chi\theta\acute{\omega}\nu$  and  $\kappa\theta\acute{\epsilon}\nu$  for  $\chi\tau\acute{\alpha}\nu$ , is not simply that they continue into the fourth century B.C., but that they practically cease in the third. Did the aspirate suddenly cease to be detachable in 300 B.C.? Certainly not. The spirant pronunciation must have been growing in the fourth century, otherwise it could not have become decisively victorious in the third. This is how I read the evidence exhibited by Meisterhans (*Gram. der Attischen Inschriften*, p. 79).

But the other paragraph professes to give "fresh evidence of a most conclusive character from the transcription of a very large number of Demotic words into Greek letters in the two Gnostic papyri of London and Leyden,"

as set forth by Hess (*Indogerm. Forschungen*, vi., p. 223). Hess dates them in the second century A.D. But a house divided against a house falleth; and if Prof. Conway be divided against Prof. Conway, how shall his criticism stand? We turn over the leaf of the *Classical Review* and we find on the previous page Prof. Conway's definition—not at all a bad one—of a Phonetic Law. It is

"a definite uniform change of a given sound, under definite conditions, completed within definite limits of time and place."

Prof. Conway has enunciated this so often that he calls it "grievous to repeat." He intends it, of course, for Dr. Dawes. But what is sauce for Dr. Dawes is sauce also for Prof. Conway. Let us inquire, then, under what Phonetic Law



this "most conclusive evidence" of his can be considered to have any weight. In point of time, it is seven centuries removed from Pericles; in point of place, it is removed to a foreign and distant country; in point of conditions, it belongs to a dialect which, I must again point out, is not phonetically descended from the Attic. Does Prof. Conway, for a moment, suppose that Egyptians would or could acquire Greek, except with a strongly Egyptianised phonology? Nothing is more likely than that the Greek aspirates, reaching Egypt alive, would flourish and survive exceptionally amid an aspiring population. And as to the kind of Greek pronunciation which the Egyptians originally adopted, it may be usefully pointed out that the Alexandrian New Testament MSS. of the fourth century A.D. contain the spellings *δάρτα*, *δρίων*, *χειλέων*, *τέπατα*, *κίπατα*, *τάχια*, and many others, representing pronunciations which cannot possibly have come from Attica, because they had been obsolete in Attica for nearly a thousand years. Besides, we know historically that Greek pronunciation did not reach Egypt through specially Attic channels. The influence of Attica on Hellenic phonology must not be measured by its influence on vocabulary, through literature. It is thus seen that Prof. Conway fails to comprehend his own definition. Not content with misunderstanding me, he misunderstands himself also. Surely this ought to be the climax of misunderstanding.

(7) But the next paragraph contains yet another. Prof. Conway wonders that I demur to his neglecting Blass' opinions about  $\beta$ ,  $\gamma$ ,  $\delta$ . It is true that I demur; but this is not what I demur to. If the kind reader will refer to my previous letters, he will easily discover that my points about  $\beta$ ,  $\gamma$ ,  $\delta$  are these: (a) The Professors assert that there is a practical unanimity of good authorities about Greek pronunciation in the fifth century B.C.; (b) they nominate as best authorities Brugmann, G. Meyer, and Blass; but (c) on consulting these authorities the alleged agreement is not found to exist; they are found, among other things, to differ widely on the simple case of  $\beta$ ,  $\gamma$ ,  $\delta$ ; therefore, the question is certainly not yet in that ripe condition which the Professors allege. Prof. Conway now says that he indicated on p. iv. of his pamphlet "the far higher degree of authority" which he attributed to Brugmann and G. Meyer, as compared with Blass. But on turning to the page cited, I find no indication of such a preference whatever. Brugmann himself quotes Blass continually; and if there is an admitted difference of authority, what becomes of the alleged unanimity?

(8) There are three footnotes to this first letter of Prof. Conway's, and there is just one of them which is capable of containing a misunderstanding. It contains it. Prof. Conway dislikes my explanation of the Fundanius incident; therefore he chooses from the *variae lectiones* of that story one which conveys the implication that a Greek of Cicero's time could make no better shot at the pronunciation of the Latin name *Fundanius* than *Hundanius*; and then he seems to think that he has demolished my theory, which is (a) that this Greek used his native  $\phi$  for the Latin *F*, and (b) that his native  $\phi$  was bilabial *f* ("blowing to cool"). But the attentive reader will remember that my valuation of Quintilian's  $\phi$  was not based on one but on three passages from his writings. It is useless to submit these again to Prof. Conway; but every point securely fixed in these matters helps to fix more. I will therefore take an early opportunity of submitting the question in its phonetic aspect to my colleagues of the Association Phonétique, and will invite opinions.

(9) I have now analysed the whole of Prof. Conway's first letter, except two paragraphs

about vowels, which belong more to the subject of his second. On the other hand, there is a paragraph about  $\zeta$  in his second letter, which I will deal with here, thus finishing the consonants altogether. It also makes a good finish to my letter, because it consists of no less than five misunderstandings, all very fine and large. First, "Dr. Lloyd does not demur to *zd* as having been the actual fifth-century value of  $\zeta$ ": if the reader will turn to the conclusion of my examination of  $\zeta$  (ACADEMY, March 28) he will read, "There is really no evidence that *zd* was ever the prevailing value of  $\zeta$  in Attica." Second, "The value of  $\zeta$  in prosody is at once explained and impressed on the schoolboy's memory"; but it is obvious that *dz* does this just as well as, or rather better, than *zd*, as I showed in my said letter. Third, "*zd* is a very common childish mispronunciation of both English *j* and French *j*, both initially and medially"; but if *zd* in this case is common (which I doubt), *dz* is certainly much commoner; one may hear pronunciations like *dzaam* for "jam," *pidzon* for "pigeon," *dzaamé* for *jamaïs* any day, but I think the child who says *dzaam*, *pidzon*, or *dzaamé* may be bracketed with the "Practical Teacher" whom we heard of just now, as *avis rarissima*. Fourth, "The combination of sounds" *zd* "is extremely common in English"; it is fairly common in that position where it never occurs in Greek—namely, as final (in "closed," "raised," &c.); but very rare indeed as a medial, and absolutely wanting as an initial form. Fifth, says Prof. Conway, the *zd* pronunciation will teach the student the true Aryan etymology of  $\delta\varsigma$  = Ger. *ast*, and of  $\delta\omega$  (surely he means  $\zeta\omega$ ) = Lat. *-sido*; but I have shown conclusively in the same letter that the equation  $\zeta = \text{Idg. } zd$ , will lead the student ten times as often wrong as right, while *dz* points very straightly to the ordinary Idg. equivalents of  $\zeta$ , namely, *dy* and *gy*.

I have now said about the consonants what it is absolutely necessary to say. It would be unkind to say more.

R. J. LLOYD.

#### THE SHIRBURN CASTLE BASQUE MSS.

Jesus College, Oxford: May 24, 1896.

In your Philology Notes last week a paragraph appears which states two facts quite correctly, but from an unfortunate collocation of words conveys a false impression. It is quite true that Mr. Wentworth Webster has published in two foreign periodicals specimens (with which I supplied him) of d'Urte's (1) Basque Grammar and (2) Dictionary. These specimens are intended to enable Basque scholars to judge of the value of those works with a view to their publication. The expense and difficulty of issuing such lengthy treatises will be so great that the most sanguine Bascophile cannot look forward to their early appearance.

It is not, however, true (as might be inferred from the paragraph) that Mr. Wentworth Webster has issued a new edition of d'Urte's translation of Genesis with part of Exodus.

The only edition yet published is the one which I was kindly allowed to bring out in "Anecdota Oxoniensia" in 1893; and of this edition more than three hundred copies remain, and are likely long to remain, in the store-rooms of the Clarendon Press. The price is prohibitive and the work is not adapted for popular use. But it is very desirable that a popular edition of the version should be published and circulated in the province of Labourde. A famous Basque scholar in France is ready to superintend the work, and to make such alteration of obsolete words and evident mistakes as may be

absolutely necessary. Compared with the issue of the above-mentioned treatises, the expense of bringing out this interesting fragment would be trifling.

Is there no individual or society ready to undertake this expense, and to make a present to the Labourdin Basques of a translation of the Bible prepared for them two hundred years ago?

LLEWELYN THOMAS.

#### SCIENCE NOTES.

THE Epidemiological Society has resolved to found a medal in honour of Jenner, to be awarded to persons who shall have added to the knowledge of epidemiology and preventive medicine.

THE Croonian Lectures will be delivered at the Royal College of Physicians, by Dr. George Oliver, on Tuesday and Thursday of next week and the following week, his subject being "The Study of the Blood and the Circulation."

THE annual general meeting of the Institution of Civil Engineers—to receive the report of the council, and to elect the officers for next year—will be held on Tuesday next, at Great George-street Westminster.

THE evening discourse at the Royal Institution, on Friday next, will be delivered by Prof. J. A. Fleming, on "Electrical and Magnetic Research at Low Temperatures."

AT the meeting of the Zoological Society, to be held on Tuesday next, Mr. Charles Davies Sherborn will give an explanation of the plan adopted by him in preparing his *Index Generum et Specierum Animalium*.

ON Friday next, at 4 p.m., Dr. D. Morris, of Kew, will deliver the first of two lectures in the Gardens of the Royal Botanic Society, Regent's Park, on "The Plants and Gardens of the Canary Islands," illustrated with lantern slides. The lectures are free to visitors to the gardens.

AT the meeting of the Geologists' Association, to be held on Friday next at University College, Prof. John Milne, of Japan, will read a paper, illustrated by the lantern, on "Geodynamics," dealing with bradyseisms, earthquakes, and other movements of the earth's crust.

MAJOR P. A. MACMAHON has been appointed to represent the London Mathematical Society at the celebration of Lord Kelvin's jubilee at Glasgow.

THE metropolitan counties branch of the British Medical Association will give a conversation in the Natural History Museum, Cromwell-road, on Thursday, June 18.

AT the last meeting of the Zoological Society for scientific business, the secretary (Mr. P. L. Selater) exhibited a daguerreotype portrait of what was believed to be the first gorilla ever brought alive to Europe. It was living in Wombwell's menagerie in 1855, and was then erroneously supposed to be a chimpanzee. This portrait has been lent by a man formerly in Mr. Wombwell's employ, who had sent with it an account of the animal and its habits.

MESSRS. MACMILLAN & Co. have just published an English translation, by Mr. D. E. Jones and Mr. G. A. Schott, of a volume of miscellaneous papers by Heinrich Hertz, the young German physicist, whose remarkable researches in electricity were unhappily cut short by his premature death. This volume contains mainly his earlier investigations, which have hitherto been difficult of access. The introduction, by Prof. Lenard, includes extracts from Hertz's letters to his parents, which throw interesting light upon the course of his scientific development.

## PHILOLOGY NOTES.

At the meeting of the Society of Biblical Archaeology, to be held in Great Russell-street on Tuesday next, the Rev. G. Margoliouth, of the British Museum, will read a paper on "Some Fragments of the Palestinian Version of the Holy Scriptures."

At the meeting of the Philological Society, to be held on Friday next at University College, Gower-street, Prof. Skeat will read two papers on "The Text of Wyclif's Bible," and "Chaucer Miscellanies."

A PRELIMINARY announcement has been issued of the eleventh Oriental Congress, which, in accordance with a resolution passed at the Geneva meeting two years ago, is to be held at Paris in 1897. The date now fixed is from September 5 to 12; the subscription is twenty francs; and M. Ernest Leroux has been appointed treasurer and publisher. The permanent committee is composed as follows: president, M. Charles Schefer, administrator of the Ecole des Langues Orientales Vivantes; vice-president, Prof. Barbier de Maynard, president of the Société Asiatique; secretaries, Prof. Maspero and Prof. Henri Cordier. The number of sections has been enlarged to seven, three of which are sub-divided; and archaeology is added to language in the title of each. Aryan, the first section, is sub-divided into India, Iran, and Linguistics; the Far East, into (a) China and Japan, and (b) Indo-China, Malaysia, and Polynesia; Mohammedan languages and archaeology have a section to themselves; Semitic is sub-divided into (a) Aramaean, Hebrew, Phœnician, and Ethiopic, and (b) Assyrian; the languages of Africa are combined with Egyptian; a special section is devoted to the relations between Greece and the East down to the Byzantine period; and what we believe to be a new section has for its subject the ethnography and folk-lore of the East. The wealth of France in oriental scholarship is shown by the committees for each section, whose names it is unnecessary to quote, as most of them would be familiar to readers of the ACADEMY.

We quote the following from an Indian newspaper:

"Mr. L. Rice, director of the Archaeological Department in Mysore, who two years ago discovered the Asoka edicts of Siddapur, has again made three most valuable finds. The best preserved among the three documents is a long metrical eulogy on the excavation of a tank, near a Siva temple; and the other two are, in spite of their defective preservation, of very considerable interest. They are found on one and the same stone pillar, and show nearly the same characters. The older one contains an edict in Prakrit of the Pālī type, by which the Maharaja Haritiputta Satakanni, the joy of the Vinhukabadutu family, assigns certain villages to a Brahman. This Satakanni is already known through a short native inscription found by Dr. Burgess at Banavasi, which records the gift of the image of a Naga, a tank, and a Buddhist Vihara by the Maharaja's daughter. The other document, which contains an invocation of a deity, called Mattapattidēva, probably a local form of Siva, furnishes further proof for the early prevalence of Brahmanism in Mysore."

## REPORTS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, April 27.)

PROF. J. J. THOMSON, president, in the chair.—The following communications were made: On "Photographing the Whole Length of a Spectrum at once," by Prof. Liveing, who exhibited photographs of a variety of spectra, in which the whole length of the spectrum between the wave-lengths 550 and 214 was depicted on a celluloid film at one operation. A concave grating of 10½ feet radius

was used, with the slit in the centre of curvature, and the slide which held the sensitive film formed part of a cylinder with a radius of 5½ feet, so that when the axis of this cylinder was midway between the slit and grating every part of the spectrum was perfectly focused on the film. The length of the photograph between the limits of wave-length above mentioned was 65 centimeters. To obviate the confusion caused by the overlapping of the spectra of different orders, he projected on to the slit the image of the source of light by means of a combination of two quartz lenses with a quartz prism of 30 deg. between them. The slit being vertical the edge of the prism was made horizontal, with the result that the more refrangible rays were somewhat diverted downwards, and the image of the slit produced by them fell on the film at a different level from that produced by less refrangible rays. Consequently the spectrum of the second order in the photograph was about half the length of the lines lower than the part of the spectrum of the first order at the same place, and the two orders were at once distinguished. It is not at all difficult with a table of sines to set out a scale of wave-lengths for a spectrum formed in this way; and such a scale once made would of course apply to all photographs taken with the same instrument, provided there were no inequalities in the shrinking of the films when drying after development. Unfortunately Prof. Liveing had found that the films, inelastic as they seem even when wet, did not shrink uniformly, and he was therefore turning his attention to glass plates. Glass plates will not bend to cylinders of so short a radius as 5½ feet without danger of fracture, but thin sheet glass can easily be bent to a cylinder of double that radius. He was therefore fitting up a suitable camera for use with a large grating of 31 feet radius, and hoped to obtain photographs with it which should not only be useful for reference, but from which wave-lengths could be read off to a close approximation. At present he could only read off wave-lengths from the films by photographing a known spectrum, such as that of iron, at the same time and on the same film as the other spectrum, and measuring the distance of the unknown line from the nearest lines of known wave-length, a much more troublesome process than the simple application of the scale.—"The Atomic Weight of Oxygen," by Mr. A. Scott, who gave a short account of the present state of our knowledge as to the atomic weight of oxygen, and said that it might be regarded as conclusively proved that if H = 1, O = 15.87 to 15.88. Morley determined the densities of hydrogen and of oxygen, and the ratios by volume in which the gases combine (by a somewhat indirect method), and finally combined known weights of hydrogen and weighed the water produced. Thomson made similar determinations but with far less pretension to the highest accuracy attainable. The results were:—

	Morley.	Thomson.
Weight of a litre of oxygen at 0°C. and 760 mm. at sea level,	1.42900	1.42906
ditto for hydrogen	.089973	.089947
Ratio of densities	15.9042	15.8878
Ratio of combining volumes	1:2.00289	1:2.00287
Atomic weight of oxygen	15.879	15.869

The ratios by volume in which the gases combine agree well with that published by the author directly three years ago—viz., 1:2.00245 at about 15° and 1:2.00285 at 0°C.—"The Active Principles of Indian Hemp," by Messrs. Wood and Easterfield. The authors have examined a sample of *charas*, the exuded resin of Indian hemp, with a view to isolating the physiologically active constituent. They find that *charas* consists of (i) insoluble matter (38 per cent.), (ii) a terpene B.P. 170°–175° C. (1.5 per cent.), (iii) a sesquiterpene B.P. 258°–259° C. (2 per cent.), (iv) a paraffin, probably C<sub>20</sub>H<sub>40</sub> (1.5 per cent.), and (v) a compound C<sub>18</sub>H<sub>24</sub>O<sub>2</sub>, B.P. 265°–270° C. at 15 mm. pressure (31 per cent.); to the last of these they attribute the physiological action of the hemp plant. This active compound, which the authors name cannabinal, is a red semi-solid substance at ordinary temperatures, but is quite liquid at 60° C.; it yields a monoacetyl and monobenzoyl derivative, and can be nitrated. The same compound has been isolated by the authors from the usual medicinal preparations of *Cannabis Indica*.—

"The Pharmacological Action of Hemp Resin," by Mr. Marshall. The pharmacologically active compound of *charas* is the compound, cannabinal. In doses of 0.1 g. to 0.15 g. it produces decided intoxication, characterised by fits of uncontrollable laughter, slurring speech, and ataxic gait, a complete loss of time-relation and a sense of extreme happiness; sensation is diminished somewhat and the pulse-rate rises; as a rule there are no hallucinations. The acute symptoms last about three hours. Smaller doses (0.05 g.) produce similar effects, but to less marked degree. Animals appear to be less susceptible to its influence than man, and herbivorous animals than carnivorous. The terpenes appear to act as such, and they do not possess the peculiar effects of the crude drug. The other bodies are inactive.

(Monday, May 11.)

PROF. J. J. THOMSON, president, in the chair.—Mr. F. C. Shrubbsall read a paper on "Crania from Teneriffe," embodying the measurements of sixty-one skulls and 200 long bones. The average height of the islanders, calculated from the latter, was for males 1642 mm. and for females 1552 mm. The population were divided into four types. The first and most numerous are characterised by a skull of large capacity, mesocephalic, microsome and leptorhine, with a sharply-cut nose sunken at the root, an elliptical palate, rounded forehead, full occipital region and complicated sutures; blond complexion and height above the average. This type was that of the ancient Guanches. The second race was also tall and fair, although darker than the former, with skulls which were dolichocephalic, mesosome, leptorhine, and with a parabolic palate, retreating forehead, simple sutures, and no marked fullness of the occiput. The third type were dark and of medium height, with ovoid skulls of small capacity, dolichocephalic and hypsistenocephalic, a slightly prognathous face, and a prominent nose not sunken at the root. This race is probably Semitic. The fourth type were short and dark, with brachycephalic, megasome, and platyrhine skulls of fair capacity.

ROYAL ASIATIC.—(Anniversary Meeting, Tuesday, May 12.)

LORD REAY, president, in the chair.—Lord Loch, in moving the re-election of Lord Reay as president for the next three years, pointed out that through his influence in India Lord Reay was able to save an Archaeological Commission there. He had also well represented the society at the Geneva Congress. Dr. R. N. Cust seconded the motion, which was carried.—Lord Reay, in accepting the presidency, said he hoped that during his term of office he should see the establishment in London of an Oriental School, the lack of which was a disgrace to England.—The secretary, Prof. Rhys-Davids, read the report, which showed the election of forty-six new members, against the loss of thirteen. The receipts from sales of the *Journal* had been larger than ever before, and the society had during the year added £300 to its capital.—Dr. Thornton, in moving the adoption of the report, congratulated the society, that, in spite of the death of so many distinguished men, including Sir Henry Rawlinson, Sir Thomas Wade, Dr. Rost, and Prof. von Roth, the prospects of the continuation of its work were assured by the very encouraging presence of so many young and promising workers in all branches of oriental research. The resolution was seconded by Mr. J. Kennedy. Among the others who took part in the discussion were Major-General G. G. Alexander, Dr. Gaster, Dr. Leitner, Mr. Desai, Mr. Raynbird, Prof. Bendall, and Mr. Henry Morris.

METEOROLOGICAL.—(Wednesday, May 20.)

E. MAWNEY, Esq., president, in the chair.—Mr. R. H. Curtis read a paper on "The Exposure of Anemometers," in which he gave the results of a comparison of the records from the three anemometers at Holyhead: namely, the Robinson, the bridled, and the pressure-tube anemometers. It was clearly shown that the force of the wind is greatly affected by surrounding objects. The author is of opinion that for anemometrical records to be reliable and of value, not only must the instrument



be exposed in an open place, free from local obstructions, but it is also absolutely essential that the stand which carries it shall offer practically no resistance to the wind, and that the instrument should not be placed on the roof of a house. The paper was illustrated by a number of lantern slides.—An interesting collection of photographs of clouds, sent to the society by Mr. H. C. Russell, of the Sydney Observatory, was also exhibited.

#### HISTORICAL.—(Thursday, May 21.)

SIR M. E. GRANT DUFF, president, in the chair.—A paper was read by Mr. Arthur Hughes on "The Parliament of Lincoln, 1316," in which the events which led to the passing of the Statute of Sheriffs were explained and illustrated by the author's original researches among the Exchequer and Chancery Records.

### FINE ART.

#### THE NATIONAL PORTRAIT GALLERY.

THE most recent acquisitions to the National Portrait Gallery have been:

By gift: Thomas Graham, Lord Lynedoch, an oil painting by Sir George Hayter, R.A., presented by the Earl of Bradford; Baron Carlo Marochetti, R.A., a bronze statuette by Signor Ambrosio, of Turin, presented by Signora Muratori; Dr. Dionysius Lardner, a miniature painting by Miss Fortunée de Lisle, presented by his son, Commissary-General George D. Lardner; David Livingstone, an oil-painting by Frederick Havill, presented by John Lillie, Esq.; and Georgiana, Duchess of Devonshire, painted as a child by Sir Joshua Reynolds, and presented by Lord Ronald Gower, a trustee of the Gallery.

By bequest: The Rev. Frederick Denison Maurice, an oil-painting by Samuel Laurence, bequeathed by Mrs. F. D. Maurice; the Rev. John Keble and Samuel Rogers, two fine drawings by George Richmond, R.A., bequeathed by the artist.

By purchase: Colley Cibber, a plaster bust, painted like life, and probably modelled by L. F. Roubiliac—this bust was formerly in the Strawberry-hill collection, it having been presented to Horace Walpole by Mr. Raftor, brother of Mrs. Clive, the actress, to whom it had been given by Cibber himself; Felicia Dorothea Hemans, a plaster bust modelled by Angus Fletcher; George Gordon, Lord Byron, an oil-painting by Richard Westall, R.A., exhibited at the Royal Academy in 1825 and at the National Portrait Exhibition in 1868; Archbishop Tobie Matthew, an old panel portrait, dated 1619, artist unknown.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: drawings of society, &c., by Mr. Charles Dana Gibson; and a panel exhibition of water-colours, by Messrs. Boughton, Wimperis, Orrock, and others—both at the Fine Art Society's; a small collection of pictures in oil by deceased masters of English and foreign schools—including a masterpiece by Jakob van Ruisdael—at the Dowdeswell Galleries; and Messrs. Cassell & Co.'s fourteenth black and white exhibition, at the Outlers' Hall.

At the Royal Institution, on Wednesday next, Prof. W. B. Richmond will deliver his concluding lecture on "The Vault of the Sixtine Chapel," which he was unable to give on May 2, owing to indisposition.

MESSRS. MACMILLAN & Co. will publish shortly *Studies in the Art Anatomy of Animals*, being a brief analysis of the more familiar mammals and birds, designed for the use of sculptors, painters, illustrators, naturalists, and taxidermists, by Mr. Ernest E. Thompson.

THE *Antiquary* for June will contain illustrated articles on "The Excavation of a Mound with a Painted Chamber in British Honduras," by Mr. T. W. F. Gann; and on "Chichester Cathedral and the Fall of the Spire in 1861," with photographs taken immediately before and after the disaster.

THE choice collection of sketches and studies by the old masters formed by the late Earl of Warwick, which was sold during two days of last week at Christie's, realised altogether a total sum of £8061. The following were some of the largest prices: a black chalk study of "The Descent from the Cross," by Michelangelo, £1400 (Colnaghi); a head in black and white chalks, by Leonardo da Vinci, £480 (Dr. Richter); various studies on one sheet, in sepia heightened with white, by Raffaele, £355 (C. Davis); a portrait of Lucas van Leyden, by Albert Dürer, £430; a profile portrait of a man, by the same, £410; a bust of a man with a flat cap, in black and white, on red-stained paper, by the same £245 (C. Davis); a "Presentation of the Virgin in the Temple," in red chalk, by Giovanni Bellini, £275; a study for a fountain, in pen and ink washed with bistre, by Andrea Mantegna, £165; a portrait of a man, in pen and ink, by Rembrandt, £150 (Colnaghi); a "Coronation of the Virgin," by Ghirlandajo, £118 (Colnaghi); a pilgrim, in black and red, by Watteau, £115 (Colnaghi).

THE golden tiara of Saitaphernes from Olbia, mentioned in the ACADEMY of last week, is no less interesting for its ornamentation than for its historical inscription. It is in the form of a sugar-loaf, divided into seven zones. One of these contains a series of bas-reliefs, representing two incidents in the history of Achilles, who is known to have been honoured at Olbia as the protector of the Pontic. These incidents are the Wrath of Achilles and the Pyre of Patroclus, with elaborate details from the *Iliad*. In a zone above are various scenes of Scythian life: a man breaking in a wild horse, a leopard fighting with a lion, a running bull, sheep and goats, a flying heron, &c. The top of the tiara is formed by the head of a serpent, coiled round itself. In another tomb close by was found at the same time a beautiful necklace of gold and coloured glass. Both of these are now on view in the Louvre, near the silver treasure from Bosco Reale.

### THE STAGE.

WE are glad that Mr. Beerbohm Tree's experiment with "King Henry the Fourth"—a piece which he cast as strongly as may be—has been at least enough of a success to justify its inclusion in the evening bill. Mr. Tree will for the present play the piece three nights a week, instead of simply at *matinées*. We gather that the always somewhat inexplicable attractions of "Trilby" are on the wane.

INTEREST attaches to the re-appearance in London of Miss Olga Nethersole, which is fixed for to-night. She appears in the dramatic version of "Carmen"—disassociated, that is to say, from the fascinating music of Bizet, and relying for its attractiveness upon the pure interest of the story and the unquestioned skill of Miss Nethersole, the story's principal interpreter.

ANY attacks that have been made upon "The Sign of the Cross" seem—in so far as they have had any effect at all—to have strengthened rather than diminished its popularity. With admirable steadiness Mr. Wilson Barrett maintains his eight performances a week; and the piece "goes," as the theatrical phrase is, with a smoothness that is not to be confused with monotony or want of spirit.

Very often the extremely long run of a piece has—if our observation of the theatre be accurate—one of two results: it tends either to dulness or else to exaggeration. We could give instances of both. At the Lyric nothing of this sort is noticeable. There have, of course, been from time to time certain changes in the cast. Berenice, for example, has had several representatives; and, in regard to the near future, it is worth mentioning that, before June is over, Miss Maud Jeffries will resign for a while the part of the heroine, to which she has for many months done perfect justice, and to which she will return.

A SHORT series of performances of Robertson's "Caste" has now just concluded at a place of public entertainment in the West End; and, if we chronicle the fact to-day, it is chiefly that the appearance of Miss Maud Wellman as Polly Eccles may in fairness be noted. This young lady is an artist of distinct promise—more than that, of distinct achievement. Miss Maud Wellman's gifts in comedy will assuredly cause her to be again heard of.

### MUSIC.

#### OBITUARY.

CLARA SCHUMANN.

AS a rule, the lives of great pianists are not of special interest. Hummel, Moscheles, Thalberg, were fine executants, and won fame and gold; but who troubles himself about the kind of life they led? Of these pianists, and of many others of great merit, no biography ever has been, or is likely to be, written. What is it that makes the life of Franz Liszt so attractive? Not the account of his triumphant progress through Europe as pianist, nor the many tales of his wonderful feats on the keyboard; his fame rests on no such fleeting foundation. The sympathetic appreciation of Wagner's genius; the interest which he took in all that was new and progressive in his art; and the kindly counsel and help which he gave to rising artists—such are the features which make the story of his life worth reading. To these we may add yet another—the number of eminent men and art women in every branch of literature and with whom he came in contact.

And so with Clara Schumann, there are facts in her life, other than those connected with her public career as a pianist, which raise her above the ordinary level. She was on friendly terms with Mendelssohn, Chopin, Berlioz, and many other distinguished men; and as the wife of Robert Schumann she not only admired his genius, but strove through the years of widowhood, and through the many years of widowhood, to make his works known and appreciated.

Clara Wieck was trained by her father, one of the most renowned teachers of his day, and at the age of nine made her first public appearance; this was on October 20, 1828, the year in which Schubert died. At the commencement of her career we find her playing Kalkbrenner, Herz, Pixis—names now almost forgotten—and some of Liszt's show pieces; but classical music was not neglected, and Beethoven's Sonatas and Concertos soon formed part of her *répertoire*. Her father was one of the first to recognise the genius of Chopin, and little Clara soon learnt to play his compositions. Robert Schumann wrote his brilliant article on Chopin's "Don Juan" Variations (Op. 2) in the year 1834; but already, two years previously, Wieck had published, in the *Cicilia*, an enthusiastic article on the same work. Chopin at that time was an enigma. Rellstab, the famous critic, heard Clara play some Chopin pieces in 1834, and this is what he wrote in the *Vossische Zeitung*: "Clara

has certainly great talent, but it is a pity that she is in the hands of a father who allows her to play such nonsense as Chopin."

For many years before her marriage with Schumann, Clara was acquainted with, and attracted by, his music; but afterwards she took still greater interest in it, and, as might be expected, became its best exponent.

In the same year in which her husband died (1856), Mme. Schumann paid her first visit to England, and received a most cordial welcome. From the very beginning—at her first recital, in June, 1856, she played the greater part of the "Carneval"—she introduced Schumann's music into her programmes, yet in no ostentatious manner: she never even gave a "Schumann" recital, although in later years an announcement to that effect would have filled St. James's Hall. Mme. Schumann had to contend for many years against two difficulties: time and patience, however, enabled her to triumph over both. Critics, blinded by prejudice, spoke slightly of her husband's music; and in one influential quarter, and for obvious reasons, her great merits as a pianist were not properly recognised. Wagner used both tongue and pen against his enemies, and, moreover, he had from the first a few sturdy champions to defend his cause; against an indifferent public and a cold, even hostile press, the only arms which Mme. Schumann used were a tender heart, a thinking head, and skilful fingers. Her calm, patient, modest attitude no doubt hastened to some extent the hour of victory.

As a pianist, Mme. Schumann ranks among the greatest of her day. From a notice of her playing, written by Robert Schumann seven years before their marriage, also from early concert-programmes, we know that she was not above astonishing the groundlings. Those who are exceptionally gifted in the matter of technique must indulge in it to some extent: only when virtuosity gains the upper hand, when it becomes an end rather than a means, does it deserve condemnation. Robert Schumann, both before and after his marriage, no doubt influenced Clara in the right direction. She always played with care, intelligence, and feeling; and yet she was not, like Rubinstein, an all-round player. She had her special musical idols—Beethoven and Schumann; and when interpreting the music of either of these her whole heart and soul were engaged. She did not always reveal the full depth and grandeur of the earlier master, but what may have been lacking was in large measure atoned for by her artistic taste and marked earnestness: she brought one as near to the composer as lay in her power. As an exponent of Schumann, his wife and widow was *facile princeps*. Her love for the man no doubt increased her admiration and sympathy for his music; but the latter feeling was thoroughly genuine. In a letter of hers, written in 1851, but not published, she writes about a concert devoted to her husband's music. She gives the whole programme, which included the E flat Symphony and the pianoforte Concerto in A minor "played by myself," and adds: "All these are MSS. of my Robert, and what treasures of poetry they contain! Don't laugh at me for saying that myself, for there is really no one in the world who feels it more deeply than I." Genuine admiration for Schumann's genius, and a strong desire to carry out his intentions, give to Clara a place in musical literature to which there is really no parallel. Spohr's second wife was an excellent performer on the harp and pianoforte, and played duets with him in public; Mendelssohn's sister Fanny took pride and interest in his music, and, like Clara, was herself a composer; but in neither case was the union so strong and so spiritual as that between Clara and Robert Schumann.

Mme. Schumann, as we have just said, was a composer, and her works tell a plain, unvarnished tale. Her Fugues show order and skill, and, further, the strong influence of Bach; her Scherzos, Romances, and Variations are carefully written, and display charm and refinement; but ever and anon comes a chord or phrase which reminds us that her husband's compositions formed the world in which she chiefly lived and moved. Her music is interesting, but in no sense great. There was, however, no attempt to force her compositions on the public—in this country, at any rate, Mme. Schumann rarely played anything of her own: thus they deserve kindly recognition rather than formal criticism.

It is sincerely to be hoped that Mme. Schumann has left memoirs of some kind. The opportunity which she enjoyed of seeing master-works sketched, elaborated, and perfected, was unique. No one can explain the mystery of genius; but she could have unfolded many interesting details bearing upon the inner life of one of Germany's greatest composers.

J. S. SHEDLOCK.

#### MUSIC NOTES.

At the meeting of the Royal Archaeological Institute, to be held in Hanover-square on Wednesday next, Mr. J. A. Fuller Maitland will read a paper on "The Fitzwilliam or Queen Elizabeth's Virginal Book," with musical illustrations on a sixteenth century virginal of Italian make.

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